THE HOLLYWOOD REPORTER

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THE LOWDOWN

RKO-Pathe is only offering $50 to employees for accepted titles for pictures, while the sister studio, Radio, is paying off $100 checks to authors of titles accepted.

●

Though expressions of blank amazement cross their faces at the mere mention of the idea, our spies inform us that the marriage of Ernst Lubitsch and Ona Munson is imminent. Both have been recently divorced, and in spite of many denials, are ready to take the leap again—with each other. Ernst will be in Hollywood shortly, cigar and all—so ask him yourself!

●

Kent Douglas has a household pet. But LISTEN! It is an Irish wolf hound, (we never heard of one either!) and weighs about 175 pounds! It stands over four feet high on all fours; has a shaggy coat and a sweet expression. It eats three eggs, bread and milk for breakfast, a pound of meat for lunch, and two pounds of meat and a quart of milk for dinner! It eats Kent's hats too. And it cost a fortune. Entering the Douglas home the other evening, a well known actor spied the dog, and cracked—"Hind-legs played by Gary Cooper!" You'd have to see it to believe it. And it's only a PUPPY!

TRADEVIEWS

(Continued from Page 1)

full consideration of what the defeat will mean?

What will "they" do if they get Clarke and the Warners out? What will happen to the companies? Who will run them?—and for whom?

Do "they" figure that a single head can manipulate this industry? Do "they" feel, with competition stifled, better pictures will result?

Do "they" have an idea that Mr. Public will patronize houses with unwanted attractions, simply because it is the only house in the town or neighborhood?

●

THE INDUSTRY to date has stood the gaff better than most other industries of its size.

True, sound has presented a problem that is still a Chinese puzzle to many producers but it can and will be solved.

But no progress will ever be made until Wall Street and what it represents eases a bit on its panicky angles towards our business and will resent the intrusion of "they" simply because there is a pool of strength operation with loud words of saving the lump that has already been spent.

You insiders know quite well who "they" are. To others, that may be in ignorance of the identity of this semi-hidden force, watch the columns of this paper.

cream puffs and SLAMS

'PARTY HUSBAND'
WINTER GARDEN, NEW YORK

Journal:
It's lightly amusing entertainment by virtue of some diverting dialogue and good acting on the part of the principals, who sustain interest in the slim story.

Times:
Diffused and occasionally dull, weakened by talk that is not always of the right sort, it nevertheless makes its point and illumines its situations with the stuff of real life.

World-Telegram:
In spite of some good performances, some attractive sets, and an occasional sprightly line, "Party Husband" is feeble, dull, rehashed film fare and isn't much to get excited over.

Herald-Tribune:
"Party Husband" is the sort of picture a person goes to when it is four o'clock and the appointment isn't until six.

'SEED'
RIVOLI, NEW YORK

Times:
Lethargic and often dull. The theme is undoubtedly interesting, but in the film it merely results in being an adult idea, offered in adolescent form.

Post:
Whatever worth "Seed" may have had as a novel its story is certainly unsuited to cinema form, being too leisurely in pace and too casual in its climaxes.

Sun:
I doubt that "Seed" will sprout here. While simply and tastefully done, it is wholly flat and undramatic.

World-Telegram:
Although it may seem unpleasant to speak harshly of so conscientious an effort, the fact remains that the result is a sadly lethargic talking picture.

'UP POPS THE DEVIL'
PARAMOUNT, NEW YORK

Journal:
You'll get as many laughs as you will yawns from "Up Pops The Devil," but I'm sorry Mr. Sutherland didn't throw away the stage direction, let the devil loose, and take a crack at making the picture according to his own, and not the stage's, fancy.

Sun:
It was a rather nice little play, but most of the laughs have been carefully, delicately removed and only the rubber stamp outline and a few atmospherically genuine scenes remain.

News:
The picture is good entertainment and its domestic drama will hold your interest from the first foot of film to the last.

Times:
A splendid motion picture. Not only has it been adroitly directed but is also served unusually well by its whole cast.

Herald-Tribune:
Entertaining. The plot is pretty thin, but its padding is attractive.

'IT'S A WISE CHILD'
CAPITOL, NEW YORK

Journal:
A sparkling comedy hit, a perfect vehicle for the most delightful comedienne of the screen. You'll have a grand time at the show.

Sun:
The movie adapters have removed whatever the play had in the matter of mounting farcial suspense and send the plot sprawling in a hundred different directions over the screen.

News:
Three star entertainment. The film moves along smoothly and lightly, and there are countless giggles.

Mirror:
The naughty quality of the stage play has been eliminated and funny lines added. The movie holds more laughs than the original version. And such impish fun hasn't been provided by the screen this season.

Times:
It is smooth, well timed and occasionally tremendously funny. It retains the good things in the original, and also, without seeming to, keeps a weather eye peeled on the censor.

Herald-Tribune:
A rather heavy-handed film farce. Due partly to the performing, but more to the treatment and direction, it is a pretty inexpert entertainment.

'SIX CYLINDER LOVE'
ROXY, NEW YORK

News:
It is mildly entertaining, adequately directed, pleasantly played and not a bit important unless you go in for moral lessons.

Mirror:
It is an amusing movie, and has been so modernized that the six cylinders have become sixteen.

Times:
Clings quite closely to the play, and while it has lengthy discussions between the characters, it makes an edifying and occassionally amusing offering.

'BACHELOR APARTMENT'
MAYFAIR, NEW YORK

Mirror:
Sherman's relish for the role communicates itself to the film and makes its familiar situations newly gay and entertaining.

Times:
A sophisticated comedy with a Parisian flair. Highly improbable though most of the action is, it accomplishes its purpose in arousing waves of merriment from an audience.

'THE GOOD BAD GIRL'
GLOBE, NEW YORK

Times:
It has been competently produced and there are interesting scenes along the way. But the dialogue is hackwork and the effect is generally tedious.

Herald-Tribune:
Despite the fact that we are getting tired of crime shows, we liked "The Good Bad Girl," which possesses sufficient power near the end to make many of the spectators weep.

Whelan Farcing Reno Divorce Mill Story

News of the Writers

Tim Whelan has been given the original, "Six Weeks In Reno," to adapt and dialogue. It's a farce on Reno's divorce mill.

●

Randall Faye, Universal staff writer, having put the finishing touches to "Lasca of the Rio Grande" has been put to work on the adaptation and dialogue for "Wise Women" on the same lot.

●

Horace Jackson, RKO-Pathe writer, has authored a play, "Within Reach," which Robert Milton, the director, will produce and direct in New York this fall.

●

Joe Swerling has finished the script of the temporarily titled "Forbidden." Frank Capra will direct Barbara Stanwyck has the lead.

●

Nick Copeland, former director, has joined the MGM writing staff and has been assigned to "Politics."

●

Huston Branch is busy at Columbia on a new story for Jack Holt and Ralph Graves. Not titled as yet.

●

Ben Glazer turned out the screen play of H. D. Edwards, "The Pagan Lady," which starts shooting at Columbia soon.

●

Louis Stevens has been given the screen adaptation job on "The Bird of Paradise" at Radio.

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Here's All Available Credits on Next Week's Preparation Schedule

Columbia Studios

"FIFTY FATHOMS DEEP"—Dorothy Howell to adapt after finishing "Arizona." No other assignments.
UNTITLED—Jack Holt and Ralph Graves to star. Garrett Weston doing treatment and continuity. No other assignments.
"LET'S GET FAMOUS"—Charles Beldon doing treatment. No other assignments.
"THE MAN IN HER LIFE"—Robert Riskin on adaptation from story by Warner Fabian. No other assignments.
"FORBIDDEN"—Joe Swerling on adaptation. Barbara Stanwyck to star. No other assignments.
"THE PAGAN LADY"—(Harry E. Edwards producing.) Starring Evelyn Brent and Conrad Nagle. John F. Dillon to direct.

Fox Studios

"THE PLUTOCRAT"—From original story by Booth Tarkington. Will Rogers star. David Butler, director. Screen treatment, William Conselman.
"BAD GIRL"—From the story by Zina Delmar. Frank Borzage to direct. No cast selections.
"WICKED"—From the original story by Gordon Rigby. Adele Rogers St. Johns. Allan Dwan to direct. Starring Elissa Landi and Victor McLaglen.
"MERELY MARY ANNE"—From the original story by Israel Zangwill. Henry King to direct. Starring Janet Gaynor and Charles Farrell.
"THE BRAT"—From an original story by Maude Fulton. John Ford to direct. No cast selections yet.

Metro-Goldwyn-Mayer Studios

"HORSEFLESH"—From story by Fred Haslett Brennan. Dialogue by Willard Mack. Continuity by Jack Cunningham. Adapted by Wanda Tuchock. Charles Brabin to direct.
"SEA EAGLES"—George Hill, director; story by Frank Wead. Cast: Wallace Beery, Marjorie Rambeau, Clark Gable.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"SIDEWALKS OF NEW YORK"—Original by George Landy and Paul Gerard Smith. Adaptation by Willard Mack and Eric Hatch. Buster Keaton to star. Co-directors, Zion Myers and Jules White.
"COQUETTE"—Story by Ed Knoblock. Edgar Selwyn to direct. Cast: Helen Hayes, Neil Hamilton, Lewis Stone, Ruth Selywyn.

RKO-Pathe Studios

"DEVOTION" (Originally "Little Flat in the Temple")—From novel by Pabela Wynne. Screen play by Horace Jackson. Starring Ann Harding. Robert Milton to direct.
"SUICIDE FLEET"—From original by Lew Lipton, adaptation and dialogue by Marion Jackson. Cast: William Boyd.
"THE LADY KILLER"—Starring Eddie Quillan. From original story by George Kibbe Turner. Adapted for screen by Earl Baldwin.
"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting. Starring Helen Twelvetrees.
"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting.

Radio Pictures Studios

"GIRL CRAZY"—From the play by Guy Bolton. Music by George and Ira Gershwin. Wheeler and Woolsey to be starred. No director assigned.
"BIRD OF PARADISE"—From the play by Richard Walton Tully. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.
"THE DOVE"—From the story by Willard Mack. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.
"FRONTIER"—Original story, screen play and adaptation by Howard Estabrook. Wesley Ruggles to direct. Starring Richard Dix.
"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy. Richard Boleslavsky to direct, with Lebedeff featured. Adaptation and dialogue by Doris Anderson.
"CHICAGO DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"NANCY'S PRIVATE AFFAIR"—From play by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"ARE THESE OUR CHILDREN"—From original by Wesley Ruggles, who will direct. Adaptation and dialogue by Howard Estabrook.
"SHOULD WIVES WORK"—From original by Al Boasberg, adapted by Anthony Veiller.
"CONSOLATION MARRIAGE"—From original by Bill Cunningham, adapted by Humphrey Pearson. Paul Sloane to direct.

Paramount Studios

UNTITLED—Joseph von Sternberg, director. Marlene Dietrich, star.
"HUCKLEBERRY FINN"—From the story by Mark Twain. Norman Taurog, director. Scenarists, Sam Mintz, William Slavens McNutt and Grover Jones. Cast: Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl.
"SILENCE"—From the original story by Max Marcin. Starring Clive Brook and Mary Brian. Max Marcin and Louis J. Gasnier to direct. Max Marcin scenarist.

Kelton In Comedy Role For Sennett

PRODUCTION NEWS

Mack Sennett has signed the diminutive comedienne, Pert Kelton, for a featured role in a new comedy which is going into production at the Mack Sennett studios. He also signed Daphne Pollard, who successfully appeared in a number of Mack Sennett talking comedies, for a leading role in a baseball opera.

•

Boyd Comstock, at present coach of Los Angeles Athletic Club, will be the technical advisor on a series of track pictures of record holders in action at MGM studios.

•

Fox making foreign versions of "East Lynne," in Spanish, French and Italian. "Connecticut Yankee" also being made in German and French.

•

Harry Holman has been signed for a role in "The Star Witness," by Warner Brothers.

•

Universal is to start three short comedies within the next few days.

•

Daphne Pollard stars in "False Notes," Slim Summerville goes into "Leather - Neckers," and Lloyd Hamilton starts "Robinson Crusoe Jr."

•

William Seiter has been assigned to direct "Should Wives Work" at Radio and Robert Ames gets the lead opposite Irene Dunne.

•

Victor Schertzinger has been given the magaphone job on Radio's "Bird of Paradise."

•

Slim Summerville has been cast for a role in Universal's "Lasca of the Rio Grande."

•

Sally O'Neill added to the cast of "Murder by the Clock" at Paramount.

•

Hector V. Sarno cast for the role of "France" in the newest Marie Dressler-Polly Moran comedy, "Politics," now in the works at MGM.

•

Radio has signed Hobart Bosworth for a role in 'Fanny Foley Herself," DeWitt Jennings for "Full of Notions," Lillian Harmer for "Nancy's Private Affair," and J. W. Johnson for "The Reckoner."

•

Hugh Herbert, Blanche Frederici, and Frederick Carr signed for Radio's "The Sphinx Has Spoken."

•

James Finlayson is appearing in two comedies at RKO-Pathe. They are "Oh! Marry Me" and "June 1."

•

Johnny Mack Brown has the lead in Universal's "Lasca of the Rio Grande" shooting at Warner ranch.

•

With the two leads, Clifford McLaglen and Sondra Belair, set, Miracle Pictures is ready to go on "Ropes of Sand." David Graham Fischer will direct and Roy D'Arcy will play the heavy role.

"RICH MAN'S FOLLY"—Original story and screen play by Oliver H. P. Garrett. Starring George Bancroft. John Cromwell to direct.
"DAUGHTER OF THE DRAGON"—From the original story by Sax Rohmer. Screen play by Sidney Buchman. Adaptation and dialogue by Lloyd Corrigan. Lloyd Corrigan to direct. Cast: Anna May Wong, Warner Oland, Sessue Hayakawa.
"NO ONE MAN"—From the story by Rupert Hughes. Screen play, Paul Hervey Fox. Adaptation and dialogue by Vincent Lawrence. Lothar Mendez to direct. Cast: Phillips Holmes, Carroll Lombard, Charles Starrett.
"THE MARINES HAVE LANDED"—From the story by J. K. McGuinness. Screen play, adaptation and dialogue by Tom Boyd. Eddie Sutherland to direct. Cast: William Boyd, Charles Rogers, Richard Arlen.
"ROAD TO RENO"—(Tentative title). From the original story by Virginia Kellogg. Screenplay by Brian Marlow. Adaptation and dialogue, Josephine Lovett. Richard Wallack to direct. Cast: Charles Rogers, Carman Barnes.
"STEPDAUGHTERS OF WAR"—From the original story by Helen Z. Smith. Josephine Lovett and Viola Brothers Shore, scenarists. Dorothy Arzner to direct. Starring Ruth Chatterton and Gary Cooper.
"THE GLASS KEY"—From the original story by Dashiell Hammett. Screen play, adaptation and dialogue by Barlett Cormack. John Cromwell to direct. Starring Gary Cooper.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman with Estelle Taylor as leading woman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From story by Armitage Trail. Adaptation by W. R. Burnett, Seton Miller and Fred Pasley. Howard Hawks to direct. Paul Muni for title role.
"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove.
"QUEER PEOPLE"—From novel by Graham brothers, who are also on the adaptation. Leo McCarey to direct. Starring Jean Harlow. Adaptation and dialogue by Howard Green and R. L. Schrock. Additional dialogue, Ben Hecht.

Universal Studios

"WATERLOO BRIDGE"—With Rose Hobart and Kent Douglass. Adapted from stage play by Robert E. Sherwood. Screenplay by Benn W. Levy. Continuity by Tom Reed. Directed by James Whale. Supporting cast not complete. Locale London after war.
"STRICTLY DISHONORABLE"—From the sensational stage hit by Preston Sturges. Screen play and added dialogue by Gladys Lehman. Directed by John M. Stahl. No cast. Continental background. Produced by Carl Laemmle, Jr.
SLIM SUMMERVILLE MARINE SHORT REEL COMEDIES (Leathernecker)—With Slim Summerville and Eddie Gribbon.
"BABY FACED KILLER"—Original screenplay by Donald Henderson Clarke. Starring Lew Ayres. Directed by William Wyler. Screenplay by Francis E. Faragoh.
"UP AND UP"—From the stage play by Eva Kay Flint and Martha Madison. Screenplay by Tom Reed. Directed by Cyril Gardner.
"FRANKENSTEIN"—From the old novel by Mary Woolstonecroft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screenplay by Garrett Fort.
"HOMICIDE SQUAD"—Story by Henry LaCrossitt. Jack Neville adapting. No cast or directorial assignments.

Warner-First National Studios

WARNER BROTHERS

"THE STAR WITNESS"—Story by Lucien Hubbard. Cast: Frances Starr, "Chic" Sale, Edward J. Nugent, Grant Mitchell, Dickie Moore, Sally Blaine.
"SAFE IN HELL"—Story by Houston Branch. Dialogue by Maude Fulton.
"LARCENY LANE"—Original story by Kubec Glasmon and John Bright. Featuring James Cagney and Marian Marsh.
"THE MOUTHPIECE"—Play by F. J. Collins. Adaptation and dialogue by Jos. Jackson. Hobart Henley to direct.

FIRST NATIONAL

"AS GOOD AS NEW"—From play by Thompson Buchanan. Adaptation by Robert Presnell and Walter DeLeon. Cast: Dorothy Mackaill. No other cast assignments. No directorial assignment.
"THE HONOR OF THE FAMILY"—Based on Balzac's play. Adaptation by James Ashmore Creelman. Lloyd Bacon to direct. Cast: Bebe Daniels, Warren Williams, Frederick Kerr, Alan Mowbray.
"MERRY WIVES OF RENO"—Adaptation and dialogue by Robert Lord. Starring Charles Butterworth. No other assignments.
"BLUE MOON MURDER"—Original story by S. S. Van Dine. Featuring Walter Huston and Loretta Young.
"OUR SOCIAL WORLD"—Original story by Robert Lord. Starring Marilyn Miller. Mervyn LeRoy to direct.
"LOCAL BOY MAKES GOOD"—Screen play by Walter DeLeon. Starring Joe E. Brown. Lloyd Bacon to direct.
"I SPY"—Starring Lil Dagover.
"THE WORLD CHANGES"—Original story by Wilson Mizner and W. Young. W. Dietlite to direct. Cast: E. G. Robinson, Loretta Young.

PICTURES SCOUTING SOCIETY

Colleges—Schools Flopping on Talent

Rockcliffe Fellowes

Due to an error in punctuation, a story appearing in the columns of this publication indicated that Rockcliffe Fellowes had been bounced from the cast of "Vice Squad" in its retakes. Such was not the case. Fellowes hit with the picture and was retained by Paramount for another.

Hollywood's next crop of film stars may come from the ranks of the Junior League members. New York society debutantes and social lights of other key cities may have their names in electric lights if the newest plan of several of the major studios to get new talent clicks.

Complete flop of studio scouts searching for talent in colleges and schools, the meager pickings for future screen material among the extra ranks, and the Broadway stage practically depleted of immediate picture possibilities, studio agents in quest of future film celebrities have turned their eyes toward the Junior League plays. This is especially true in New York and other important cities where Junior Leaguers stage entertainment of notable calibre.

Scouts claim that recent stock market crashes and general business depression has placed many talented and educated society debs in a spot to gladly accept such offers for screen careers.

Studio angle is that the majority of such girls have had sufficient schooling in voice and dramatics as to give them a fine background for picture work.

Second Views

'Just A Gigolo'

As commented on often in the editorial columns of this publication, many a picture which seems a total loss when seen at its first showing, is taken back to the studio and remade in part, emerging an entirely successful offering. "Dancing Partners," now "Just A Gigolo" is an example.

When our reviewer caught this film at its first preview, he called it "a stupid and almost silly treatment of the play." He said further: "Don't bank on this one to get the customers in or keep them coming after they see it."

The result was that MGM got busy.

Whole new passages of dialogue were substituted for the rather boresome stuff of the first version; the situations, too, were given new treatment.

Now, instead of the "flop" it seemed destined to be, "Just A Gigolo" is light, sophisticated, clever entertainment, which not only will draw the crowds but should keep them coming.

Dow, Jones Co. Analyze Fox Film

New York.—Dow, Jones Company here are of the opinion that regardless of the opinion of the several sets of auditors of the proper rate of film depreciation, the present condition of the company is such that there is little doubt but what the dividend will be cut or passed up altogether at the directors meeting on June 10.

Fox had $2,492,599 cash on hand as of December 28, 1929, which later was increased to $9,877,808 through financing a year ago. Cash decreased to $6,965,126 by June 30, 1930, and if dividends payable 15 days later were deducted, actual cash was around $4,400,000 to September 27, 1930, in the proformal balance sheet giving effect to present financing, cash on hand was $9,057,504. The gain in cash in September was more than balanced by an increase of $4,500,000 in accounts payable during the three months period.

As of Decemebr 27, 1930, the close of the fiscal year, cash on hand was reduced to $5,700,000, with dividends of $2,525,000 payable January 15. Accounts payable were larger than normal, and if they had been reduced to the normal level of around $5,000,000 cash on hand would have been sufficient for the January 15 dividend.

Colman Has Two More For Goldwyn

Ronald Colman's contract has two more pictures to go after his present vehicle, "The Unholy Garden." There are no future options on the Colman-Goldwyn ticket.

Kelley Home From Notre Dame Campus

Albert Kelley, directing the Christy Walsh football series for Universal, arrives today from South Bend with film of the first four shorts of the group which were shot on the Notre Dame campus.

Kelley will leave next week for Palo Alto to make the other half of the series featuring "Pop" Warner. The Stanford campus will be used.

Universal plans to release the series alternating a Warner with a Rockne reel to draw a comparison between the two football coaching systems.

New Title For Robson Picture

"Mother's Millions," the Liberty production starring May Robson being released by Universal, will be presented nationally under the title "The She-Wolf of Wall Street." The picture has only been shown once under the title "Mother's Millions" and that was at the world premiere in Washington.

Film is billed into the local United Artists to follow "Indiscreet."

Lina Basquette Gets Tiffany Lead

Lina Basquette, who has been headlining stage presentations in picture houses throughout the country for over a year, has been signed for the lead in Ken Maynard's next picture for Tiffany. Harry Weber placement.

Wampas Open House Saturday Night

The Wampas will stage an "open house" for the gentlemen of the press at the Writers Club, Saturday night, (May 23). The affair will be strictly stag.

Fear Of Censor May Change Gangster Title

RKO-Pathe is contemplating a change in title for "Gangster's Wife," due to the banning of gang films in many spots. Studio claims yarn is not really a gangster story.

Wisconsin Owners To Meet June 16

Milwaukee.—The annual meeting of the Wisconsin Motion Picture Theatre Owners will be held on June 16th.

Walpole Story To Paramount

Paramount has purchased the screen rights to Hugh Walpole's novel, "A Portrait of a Man With Red Hair." The story was produced as a Broadway play under the title "Red-Haired Man."

Reports are Frederic March is being considered for the star part. Picture has not been placed on the announced program, but may find a spot on the wind-up on the year's schedule.

M. P. Makeup Artists Install Officers Tonight

Perc Westmore, newly elected president of the Motion Picture Makeup Artists Association, will be installed into office at tonight's formal banquet in the Roosevelt. Retiring president, Walter Rogers, will be master of ceremonies and Max Factor guest of honor.

'Blue Murder' Set

Warners have decided to cast Cagney-Woods-Blondell, the trio that were in "Public Enemy" in the "Blue Moon Murder Mystery" soon to see production. The yarn was authored by John Bright and Kubec Glasmon.

Mae Clarke To 'U'

Leo Morrison has juggled a deal that will provide for Mae Clarke to go to Universal on a long-termer with Columbia getting her for two additional pictures during the next two years. Columbia formerly held her ticket with options.

Mel Brown Ready

With the cast of "Fanny Foley Herself" complete, Mel Brown is ready to start shooting on the production at Radio. It will be done entirely in Technicolor. Emmett O'Connor and John Darrow have been added to the cast.

The 'Side Show' Record

Roy Del Ruth is said to have finished the Warner production of "Side Show" with less extra footage than any picture made since talkies bowed in. This production features Winnie Lightner and Charles Butterworth.

Shimer Joins C. T. Studio

V. C. (Shimmie) Shimer, formerly associated with Leon Schlessinger's Art Title studio, has joined the Combined Title Studios as sales executive. H. C. Jacobmeyer heads Combined.

Rex Beach Authors Two

Rex Beach, who authored "Young Donovan's Kid" for Radio, has been signed to create two more originals for that studio.

Distress Assuaged—Money Does The Trick

No more pains for Alona Marlowe. Payment of a "rather nominal" cash consideration by Lilyan Tashman has effectively wiped away the hurts. Miss Marlowe recently swore out an assault warrant, but failing to appear against Lilyan, the matter was dropped by the city prosecutor. Nevertheless the settlement takes care of everything.

All Quiet On The Universal Lot

With two pictures and a serial shooting, the Universal home lot is vacant of other camera activity.

Russell Mack is in Sacramento filming "Heaven on Earth," starring Lew Ayres with Sidney Fox; Edward Laemmle is directing "Lasca of the Rio Grande," on the Warner Ranch; and Ray Taylor is shooting the serial "Danger Island," featuring Kenneth Harlan and Lucille Brown on the "U" Ranch.

Johnson In 'Frisco For Story Material

Julian Johnson, Paramount's associate story editor, left last night for San Francisco to confer with police officials on technical material for a forthcoming release.

Old Timer Comes Back

Making the fourth "old timer" to start a comeback at Universal, Florence Turner, once world famous as "the Vitagraph Girl," has been given a role in "Ex-Bad Boy." Francis Ford and Grace Cunard, two other former "greats" are also in the same picture.

Berman Recovered

Pandro Berman, Bill LeBaron's assistant at Radio, is back to work fully recovered from appendicitis siege.

Betty Roberts Home

Betty Roberts, Radio Pictures' story department head, will arrive from New York Friday.

Steve Roberts To Para.

Steve Roberts, short subject director at Universal, has been loaned to Paramount for "Huckleberry Finn." He will work with Norman Taurog on the direction.

Olivier Here For Radio

Lawrence Olivier, Broadway stage player signed in New York for a role in Radio Pictures' "The Sphinx Has Spoken," arrived here yesterday.

Copeland To MGM

Nick Copeland has laid away the megaphone and gone to Metro-Goldwyn-Mayer as a writer.

THE LIDO . . .

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The Hollywood Reporter

Vol. IV. No. 37. Price 10c. TODAY'S FILM NEWS TODAY Thursday, May 21, 1931

Para 25 Per Cent Cut

Drastic Salary Reductions Effect All Receiving More Than $50 Weekly in Offices, Studios, Theatres and Sales

New York.—Paramount-Publix is soon to announce a cut of 25 per cent which is to be effective up and down the line of employees ranging from Adolph Zukor to the $50 a week worker. This cut will take in everything in the Paramount-Publix organization of all people making $50 a week or better.

When the cut is to go into effect has not been set, but it is the impression of those at the head of the organization that this step is necessary in order to combat the continued falling off in business as it concerns their companies.

Here in Hollywood, no one in executive departments had any word of such a move. B. P. Schulberg said it was all news to him.

A cut was expected but not to exceed 10 per cent. The 25 per cent came as a shock.

TRADE VIEWS

TUESDAY'S news uncovered a new burden, to the many others the picture business is now bearing, in the guise of the Wall Street manipulations of picture stocks, backed by financial elements that aspire to throw the whole industry into the lap of one or two organizations.

The ticker tape Tuesday told a story of near panic in Warner-First National and Fox. From the information coming to this publication during the past few weeks it is most evident that "they" are trying to steal Warners away from Warners and Fox away from Clarke. Steal the companies in that "they" will furnish no further financing and without finances the companies will cease to exist.

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LAST WEEK Clarke dumped the better part of $30,000,000 of his personal fortune into Fox to stave off this widespread desire to sink the company for the benefit of "they." Clarke is weathering the storm—for how long, even he does not know.

The Fox head realizes now more than ever that "they" are after Fox Films and he will have to outsmart them with his own brains and the money he can personally command until such time that conditions within Fox and the industry contribute to the assistance of good pictures and better business.

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THE WARNERS are faced with the same set-up. "They" want to grab Warners and First National and "they" do not want the Warner brothers in the picture. Will Harry, Abe and Jack throw some of their own millions into the breach and fight back, or will they give in with

(Continued on Page 2)

Even The Birds Do It

A Burbank wag pipes that the Warner - First National consolidation has gone so far that even the birds have moved into the same nest.

Now the bluebirds and the blackbirds are together.

Features At Radio Fillers At Pathe

New York.—It is rumored here that all the RKO-Pathe star pictures with Ann Harding, Constance Bennett and Helen Twelvetrees will be shifted to the Radio lot and that all "quickies," Westerns and shorts will find a home at the Pathe studio.

Warners and Fox In Booking Deal

New York.—The Warner houses and Jimmie Grainger are in a huddle over the prospect of a Warner buy on the Fox product for 1931-32. Deal said to be set by Saturday.

Wallace On 'Reno'

The first picture on the new Richard Wallace-Paramount contract will be "Reno," an original by Virginia Kellogg (former script girl) with screen adaptation by Josephine Lovett and dialogue by Bryan Marlow.

Warner-F. N. Chop 20 Off Program

Due to finincial difficulties and the attendant necessity of cutting the year's production costs to the bone, Warner-First National has chopped off twenty pictures on the current program. Original outline called for 70 features, 35 from each company. Now the combined units will produce 50 pictures; 25 from Warners and 25 from First National.

Instead of eight pictures in work at once, studio will shoot an average of four per month. The studio has 27 productions completed or under way, which leaves 23 to be filmed on the balance of the schedule.

Franklin Leaves For Dallas

New York.—H. B. Franklin is leaving here today for Dallas to attend the Hughes-Franklin theatre meeting at that spot.

Robbins On Way

Herman Robbins, president of the National Screen Service, is expected here shortly to select a site for a proposed laboratory to handle part of the company's business. Robbins was on his way here once to look over the deal, but was detained.

No Negri Story Selected Yet

With studio heads giving Pola Negri their okay on her tests, the whole lot is trying to find a yarn that all concerned will approve of. Charlie Rogers has thrown out "Lips of Steel" insofar as the Polish star is concerned. However, when story is chosen, Paul Stein will direct.

In the meantime Pola interviews "Hollywood is likened only to a glass of champagne."

Blast Wrecks Film Salvage Plant

Rocking the surrounding country, a terrific blast yesterday wrecked the film salvaging and rewashing plant of the Jeffreys Chemical Company in Burbank. Rigid investigation, immediately instituted by fire department officials, failed to determine the cause of the explosion. Two employees were severely burned as a giant sheet of flame enveloped the plant.

Garbo Contract 8 Mos. To Go

Greta Garbo's contract with MGM is said to be finished in 8 months. During that time she will make "Susan Lenox," which starts Monday and finishing that will do "Mati Hari." It is hardly likely that MGM will be able to squeeze in another yarn during this time.

Robert Leonard will direct "Susan Lenox" and George Fitzmaurice is slated for "Mati Hari."

Northwest Exhibs On Group Buying

Minneapolis—Independent exhibitors throughout the Northwest are said to be forming a buying group for the purchase of the new season's pictures. Al Steffis is the head.

Columbia To Release "Scrappy" Shorts

New York.—Columbia is to release a new series of cartoon shorts under the title of "Scrappy" (not "Skippy"). Charles Mintz will be the creator.

MGM Gets "Jackie"

Metro-Goldwyn-Mayer has purchased the contract of Jackie Cooper from Hal Roach. He will be given the lead in Oliver Twist as his first assignment on the new ticket.

Fraser Lands On Friday

New York.—Bill Fraser, Harold Lloyd's general manager, returns from his European trip Friday.

MARKET CAUSING RUMORS

Mergers in Air With Four Major Cos.

Three Universal Execs Coming To Hollywood

Phil Reisman, Universal's general sales executive; Harry Torchy, western division manager; and William J. Heinemann, western district manager, leave San Francisco today for Universal City after attending the company's western section sales convention.

Flavin To Paramount

Paramount has purchased the unexpired contract of Martin Flavin from MGM. He starts work at Paramount immediately with a long term ticket.

New York.—With the continued pounding of motion picture issues right at a time when production is starting to get some kind of a foothold and with standout business in houses displaying good pictures, those close to Wall Street and inside of picture circles are of the opinion that things are not as bad as they are painted.

Rumor points to the absorption of Warners by Paramount at an early date due to a control acquired by Raskob and his group in a buying spree that has taken months of accumulation.

Fox occupies plenty of talk with the wise gentry pointing a finger at Loew's Inc., and Nicholas Schenck. The "street" feels that both companies will be tossed into an entirely new lap with Schenck holding the whip hand.

Bobbie Weeks Opposite Cantor

Bobbie Weeks, former Ziegfeld showgirl and with Eddie Cantor in "Whoopee," has been assigned the feminine lead in "Palmy Days" opposite Cantor.

Sheehan Sticks In N. Y.

New York.—W. R. Sheehan, Fox production head, slated to return to Hollywood tomorrow, has decided to remain over for the stockholders meeting June 10.

HERE'S HOW

To Avoid Hurtful Reactions by Sticking to Truth and Not Building Public's Expectations Too High on

'AN AMERICAN TRAGEDY'

CAST AND CREDITS

A Paramount Production, based on the novel of the same name by Theodore Dreiser. Screen Play by Josef von Sternberg. Photography by Lee Garmes. Cast: Phillips Holmes as 'Clyde Griffiths'—Sylvia Sydney as 'Roberta'—Frances Dee as 'Sandra'—(all three of the above being featured)—with additional mention deserved by Irving Pichel and Charles Middleton. Others—Frederick Burton, Claire McDowell, Wallace Middleton, Vivian Winston, Emmett Corrigan, Bodil Rosing, Albert Hart, and Fanny Midgley.

YESTERDAY the Reporter Reviewer told you that 'An American Tragedy' does not attain expectations . . and that von Sternberg's treatment is disappointing. This presentation of selling values is written by another . . and with no bearing on the picture's merit . . except that angle of remembering that the public must at least be 'satisfied' that you are fair in your advertising copy . . that you do not 'over-promise.'

It happens, in this case, that this writer heartily agrees with the reviewer on the weakness of entertainment possessed by the screen version of the Dreiser volumes.

And, unfortunately, that weakness has a direct bearing on your entire approach. Accordingly, we think it best to reprint here the lead paragraph of yesterday's review:

Whatever fanfare has preceded it, the picturized "American Tragedy" ranks only as a well acted, sometimes absorbing program attraction. We feel certain that the great amount of publicity it has received, the prestige of the book and its author will only enhance the disappointment of those who view the screen play—particularly those already familiar with the vital elements of its main character. Viewed purely as box-office entertainment (without any comparison to the book) the picture is emotionally unsatisfactory.

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DREISER'S 'American Tragedy' has been enacted in real life a million times . . and will be re-enacted a million times more . . every day . . in the same way as long as there exists the fanciful wildfire of youth . . subtle or otherwise.

There is nothing new in the plot. The situations are merely made gripping by their reality . . their truth through common understanding.

The picture, regardless of its lack of entertainment, preaches a powerful lesson—carrying a moral that is plenty potent

No Father, Mother, Son, Daughter, Sister, Brother . . can afford to miss 'An American Tragedy' . . for, in its greater depths of presentation, it brings about a far greater realization . . of Humanity . . the Pitfalls and Quicksands just outside of Maturity's doorstep.

That is certainly a trend of what is necessarily your first approach. No matter what they think of the production as entertainment, the patron must concede its 'depths.'

Work on the moral responsibility of parents . . and youth, itself.

(The presentation of this Here's How is written in a style so that its bold-faced contents may be used as direct selling material for newspaper publicity and . . general ads and trailers.)

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BY FAR, your greatest asset is the publicity already given this picture . . mostly through controversy. Don't kid yourself into believing that 'thousands' have read the novel . . in fact, its readers are few and far between because it is in two volumes and because it is rather 'heavy' reading . . but the story itself has been mightily much talked about and printed about.

The best part of it is that the controversy over the theme has already been strengthened by a controversy between Paramount and Dreiser over how the picture should have been made.

In the latter set-up, von Sternberg has and will continue to come in for more publicity.

This is especially true when you consider that the third controversy (which is bound to arise)—'Does the Paramount Adaptation Help or Hurt the Dreiser Story?'—will bring out the name of Sternberg all the stronger in public prints.

Add to that his record of past performances, and you have the reason of playing the director's name up as bold as possible. As an example, you might use any such copy as:

Director Josef von Sternberg's treatment of Theodore Dreiser's famous 'American Tragedy' is amazingly candid . . strikingly bold . . in that he has refrained entirely from giving it any impressionistic twist . . the usual Sternberg's artistic touch . . and, instead, given this great story of humanity the screen clothing of today . . Romance as our own youth WILL recognize it . . Romance as our own parents SHOULD recognize it.

ASIDE from the importance of the prestige of Dreiser's name, the title, and the name of von Sternberg, the remaining slants are merely selling values of generalities.

There is no real 'star,' but you woud be wise to follow Paramount's credit suggestion and play up all three featured players—Holmes, Sydney and Dee. All are excellent in their roles. Their portrayals and personalities are bound to satisfy. You can't go wrong there.

Phillips Holmes and Sylvia Sydney represent just the average American Boy and Girl . . each abnormal in certain traits . . but still average . . constantly treading upon the brink of an abyss . . thru their lack of understanding . . of responsibilities . . Just Boy . . Just Girl . . typical of Millions of other Boys and Girls . . plunging on secretly into dangerous worlds . . with the doors locked behind them . . blushingly, emotionally, seeking the easiest way out . . of Embarrassment!

With this thought you again arouse interest without saying too much . . promising too much . . especially because it leads up to the main premise of the story—the 'tag line' of the final fade-out—

'It Might Have Happened To Any Of Us!'

●

STRESSING this phase into a selling point gives rise to the several more generalities . . any one of which is good if properly linked with whatever art you select to go with it as copy. For instance:

'An American Tragedy' is like a living Mirror . . the Mirror of Humanity . . when you look into which you see yourself . . almost your very soul . . and you ask yourself: . . 'It Might Have Happened To Me?' . . and there is only one answer . . Yes! . . Because It Could Have Happened To Any Of Us.

Or, if you want to qualify that thought with more detail . . if you want to disclose more of the story itself . . there is the added twist of narrative, such as:

On the very Threshold of Life . . we all face the same problem . . faced by the Boy and Girl of 'An American Tragedy' . . the search for the Door Out of some Trouble . . Some Embarrassment . . Ashamed to ask for advice . . Ashamed to seek help . . groping in the dark . . with some of us stumbling luckily into the right avenue . . in spite of ourselves . . with many of us sucked down by quicksands . . whirlpools, from which there is little or no rescue . . Yes, the 'American Tragedy' might have been your tragedy . . my tragedy . . It Might Have Happened To Any Of Us.

●

ON YOUR exploitation—step mighty carefully! Radio is probably your only safe avenue. You have much good copy for 'over the air'—intriguing, compelling, ticket-selling copy. And you can keep it nicely in tune with your newspaper copy.

Lay off of all tie-ups in this line and you will be on the safe side, even though there may be many strong suggestions in the stills along angles of clothing, sports wear, etc.

'An American Tragedy' stands for all the dignity you can call to command. It forbids gags, rackets, ballyhoos.

'An American Tragedy' is a slice of Life . . vividly romantic . . highly colorful . . toned in dignity-hues . . the highlights and shadows of all of us . . as we stand, at some time of our lives . . inexperienced . . immature . . at the turning point of the road . . at twilight . . dusk . . then darkness . . tortured in the waiting for dawn . . facing the eternal question of whether it will come . . or not.

This one is tough to sell . . make no mistake of that . . mainly because, like the title itself, it has nothing of cheer in the theme, in atmosphere, nor in the background. It is one solid mass of moral Weight. There is no doubt that you must depend aplenty upon the fanfare of publicity that has been an institutional forerunner . . . book prestige and stage-play prestige . . . but what to say and how to say it . . . so your patrons will not be disappointed and disgruntled . . . that's the main issue . . . for this screen version is going to be a shock to many . . . whether they have read the book or not . . . and your job is to put the shock-absorbers in your copy . . . in all of your ads, publicity, and trailers, so that the disappointment will be lessened by the truth of your presentations . . . and this advice comes to you, knowing full well that any moral persuasion slant is usually of no value.

IS A COMMODITY

'There Is No Greater Human Force Than Personality'

PERSONALITY influences and holds the millions.

It is the necessary requisite by which individuals attain the Highest Position in every Profession.

It is the Magnet that draws the Multitudes to the Box-Office.

When an Unknown Personality penetrates beyond the screen and reaches the public, a New Star is Acclaimed.

A STAR NAME is a trade marked personality—it becomes a Household Word—an Entertainment Commodity—it makes for box-office records as it is the only means by which the public can identify its entertainment—because personality is the Life of Entertainment.

THE CONTRACT management by the Edward Small Company of an Artist means primarily the apex of development of a Personality—the Creation and Extension of its Market; the careful guidance of the Individual's every move in all matters pertaining to constructive elevation, and every step leading to its realization, and then, the proper maintenance of the prestige accrued by stardom.

IT IS the policy of the EDWARD SMALL COMPANY, **in order to give proper personal management to its Clients,** to manage the interests only of a limited number of the foremost Artists, Directors and Authors.

Today—
A Household Word

METRO-GOLDWYN-MAYER Star, whose popularity today proves that personality is a commodity, the name Robert Montgomery being a household word that represents box-office power and is an asset to every exhibitor.

The EDWARD SMALL COMPANY has contributed to the constructive development of Robert Montgomery, and will continue to manage all his interests relating to his career, and to further preserve and enhance his prestige in the industry.

ROBERT MONTGOMERY

Under the Personal Management of
THE EDWARD SMALL COMPANY

VIRGINIA CENSORS BUSILY CLIPPING

Richmond.—The Virginia censors, a pretty tough board to get by, are showing an unusual activity with several pictures presented to them for review.

Herewith are some of the clips demanded by the board:

"Seed"—Eliminate scene in bedroom in which Bart sits on his wife's bed and with evident intention of lovemaking, and accompanying dialogue: "No, Bart, five pairs of shoes might easily get to be six." Also eliminate scene in which he gets back into his own bed and accompanying remark: "That means a man must crawl into his own little bed and go to sleep like a good little boy."

"Public Enemy"—Eliminate dialogue which occurs immediately after woman puts out light, after having undressed. Tommy: "Ah, in your hat. Get away from me. You are Paddy Ryan's girl." Eliminate dialogue which occurs at breakfast table between Tom and Jane: "Sorry? Sorry for what?" "For last night." "What do you mean — getting drunk?"

"Looney Tunes"—Eliminate scene in which animated alarm clock raises bedclothes and strikes bell on chamber pot under bed. Eliminate scene in which dog pokes head through hole in log and licks girl's posterior. Eliminate scene in which girl raises her skirt in ribald gesture and exposes her posterior.

"Ladies' Man"—Eliminate following remarks made by Helene in taxicab: "I know a place where we can be alone." Rachel: "And forgive me if I seem too bold, but dinner and the theatre, I take it, will be just the hors d'oeuvres of the evening. And if I might make one more suggestion, don't you think it would be a good idea if we kept the rest of the menu to ourselves?" Jamie: "You mean not to tell—" Rachel: "Bright child. And now, Mr. Jamie Darricott, suppose I tell you I've been looking forward to substituting for mother for months."

"Butter in Yeggmen"—Eliminate following remark made by Butch, as she lies on bed and talks to Goldfinger, who is impersonating a female: "We will raise children and chickens and pigs, and I will be the father of them all."

"Born to Love"—Eliminate the following dialogue: Woman: "The red lights of Paris don't need no help from you." Soldier: "I never think of anything like that, only when I think of you." Reel VII—Eliminate the following dialogue: Wife: "With all my body" Husband: "With all your body."

"Big Business Girl"—From the dialogue at the end of this reel, eliminate underscored words: "You know, I'm supposed to be a rather frivolous person, but I'm not really. As a matter of fact, I'm rather a quiet, stay-at-home girl. If I have the right man to stay home with." At the end of reel VII.

Boyle To Europe

John W. Boyle, president of Sigma Films, Ltd., leaves New York June 6th for Sweden to film twelve travelogues throughout that country. Tie-up is with the Swedish Government and the Swedish National Railway for advertising reels to be produced entirely in Multicolor.

Brenon To New York

Herbert Brenon, who recently signed a new long term agreement with Radio Pictures, leaves today (Thursday) for New York. It is a vacation trip and he will be gone a month.

New York's Best Hotel Value

1, 2 and 3 ROOM SUITES

Residential—Transient

◆ ◆ ◆ offering unusual comfort and privacy in the heart of Manhattan at a modest tariff

◆ Radio outlets . . . Electric refrigeration . . . Period salons and roof patios for private functions . . . Swimming pool . . . Golf . . . Riding . . . and other features equally unusual and desirable. Adjacent to Theatres and Smart Shops.

Single Rooms four dollars per day and up. Double rooms eight dollars per day and up. Suites of living room and bed room from ten dollars per day.

Largest Single Rooms in New York

The Park Central

PHONE—CIRCLE 8000

56th Street at 7th Avenue

New York City

J. E. Frawley, General Manager

Ready Saturday June 20

—The livest, most valuable 'Reference,' special number of a trade paper devoted to Directors ever published. It will be one that you will keep handy at your elbow for a solid year to come—indispensable from every angle of "Who's Who and What They've Done" in the land of the megaphone.

The Hollywood Reporter's Directors' Directory

Everything every Director has done will be chronologically listed—A special layout of the box office hits of the past year will reveal the achievements of each—It will carry special signed articles, highly constructive, dealing with Directorial Problems—It will be the ideal reference book of the motion picture industry, as far as the Director is concerned.

It will be a Saturday Special—Out June 20—so, if you are not already a regular Hollywood Reporter subscriber, order your copy now. And, if you have any message of import in connection with this Annual Directors' Directory, get your copy in at the earliest possible moment for good position . . . .

Forms Closing—Soon!

Here's Who's Who Credits on This Week's Shooting at All Studios

Columbia Studios

UNTITLED—Jack Holt and Ralph Graves to star. Garrett Weston doing treatment and continuity. No other assignments.
"FORBIDDEN"—Jo Swerling on adaptation. Barbara Stanwyck to star. No other assignments.

Fox Studios

"DELICIOUS"—Story by Guy Bolton. Screen play by Guy Bolton and Sonya Levien. Original music and lyrics by George and Ira Gershwin. David Butler to direct. Starring Janet Gaynor and Charles Farrell.
"SKYLINE"—From the story by Felix Rosenberg. Adaptation by Kenyon Nicholson. Sam Taylor to direct. Cast: Thomas Meighan, Hardy Albright.
"BAD GIRL"—From the story by Vina Delmar. Frank Borzage to direct. Starring Sally Eilers.
"WICKED"—From the original story by Gordon Rigby. Adaptation by Adele Rogers St. Johns. Allan Dwan to direct. Starring Elissa Landi and Victor McLaglen.
"THE BRAT"—From an original story by Maude Fulton. John Ford to direct. Cast: Sally O'Neil.

Metro-Goldwyn-Mayer Studios

"SEA EAGLES"—George Hill, director; story by Frank Wead. Cast: Wallace Beery, Marjorie Rambeau, Clark Gable.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"LULLABY"—Story by Ed Knoblock. Edgar Selwyn to direct. Cast: Helen Hayes, Neil Hamilton, Lewis Stone, Marie Prevost.

RKO-Pathe Studios

"DEVOTION" (Originally "Little Flat in the Temple")—From novel by Pamela Wynne. Screen play by Horace Jackson. Starring Ann Harding, Robert Milton to direct.
"SUICIDE FLEET"—From original by Lew Lipton, adaptation and dialogue by Marion Jackson. Cast: Bill Boyd.
"THE LADY KILLER"—Starring Eddie Quillan with Robert Armstrong. From original story by George Kibbe Turner. Adapted for screen by Earl Baldwin.
"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting. Starring Helen Twelvetrees.
"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting. Starring Constance Bennett.

Radio Pictures Studios

"GIRL CRAZY"—From the play by Guy Bolton. Music by George and Ira Gershwin. Wheeler and Woolsey to be starred. No director assigned.
"BIRD OF PARADISE"—From the play by Richard Walton Tully. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.
"THE DOVE"—From the story by Willard Mack. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.
"FRONTIER"—Original story, screen play and adaptation by Howard Estabrook. Wesley Ruggles to direct. Starring Richard Dix.
"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy. Richard Boleslavsky to direct, with Lebedeff featured. Adaptation and dialogue by Doris Anderson.
"CHICAGO DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"NANCY'S PRIVATE AFFAIR"—From play by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"ARE THESE OUR CHILDREN"—From original by Wesley Ruggles, who will direct. Adaptation and dialogue by Howard Estabrook.
"SHOULD WIVES WORK"—From original by Al Boasberg, adapted by Anthony Veiller.
"CONSOLATION MARRIAGE"—From original by Bill Cunningham, adapted by Humphrey Pearson. Paul Sloane to direct.
"THE HOME COMING"—From the story by Richard Schubert, who is also adapting. To star Richard Dix. No other assignments.

Paramount Studios

"LADY OF THE LIONS"—From the original story by Bartlett Cormack. Bartlett Cormack and Josef von Sternberg, scenarists. Josef von Sternberg to direct. Starring Marlene Dietrich.
"THROUGH THE WINDOW" (Tentative Title)—From the original story by Martin Flavin and Joe Sherman. Martin Flavin, scenarist. Starring George Bancroft. No other assignments.
"DAUGHTER OF THE DRAGON"—From the original story by Sax Rohmer. Screen play by Sidney Buchman. Adaptation and dialogue by Lloyd Corrigan. Lloyd Corrigan to direct. Cast: Anna May Wong, Warner Oland, Sessue Hayakawa.

Savo Stars In Six Radio Comedies

PRODUCTION NEWS

Radio has decided to star Jimmy Savo in a series of six two-reel comedies instead of one as originally planned.

First of the group is "House Dick." Natalie Kingston has the feminine lead. Other stories for the series have not been selected as yet.

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Paramount has not renewed options on Ramon Pereda, actor, and Dudley Murphy, director-writer.

M. H. Hoffman, Sr., has signed Phil Rosen to direct "Without Children. Philip White is adapting E. Morton Hough's story.

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Second of the Traveling Salesman comedy series starring John Louis Bartels goes into work today at RKO-Pathe.

Title is "Beach Pajamas" and John Goodrich directs.

●

During the brief lull in two-reel production on the Sennett lot, Mack Sennett is concentrating on his series of six one-reel fishing pictures. Walter Weems is preparing the dialogue which will be dubbed in.

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"Ex Ranger," another of the Western series which Buck Jones is making at Columbia starts today. The Spanish version of "Good Bad Girl" gets under way Friday.

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Josephine Whittell, Broadway stage player, has been signed by Radio Pictures for a role in "Full of Notions" with Wheeler and Woolsey. It is her first talkie role.

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Radio has exercised its option on Rochelle Hudson's contract for another six months and placed her in "Fanny Foley Herself" as ingenue lead.

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Frank Gay and Rollie Asher have been signed by C. C. Burr to write the "Torchy" series of comedies which will feature Ray Cooke. Educational will release.

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Billy Butts has been signed by Radio for a role in support of Wheeler and Woolsey in "Full of Notions."

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Radio's "Fanny Foley Herself" will be done in Technicolor. Mrs. Natalie Kalmus is charting the script.

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Aileen Pringle assigned to the part of "Suzette" in MGM's "Lullaby."

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Hallam Cooley signed by MGM for "Horseflesh," Charles Brabin directing.

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Florence Roberts has been added to the cast of Radio's "Fanny Foley Herself."

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Columbia adds Mary Doran to the cast of "Fifty Fathoms Deep."

"NO ONE MAN"—From the story by Rupert Hughes. Screen play, Paul Hervey Fox. Adaptation and dialogue by Vincent Lawrence, Lothar Mendes to direct. Cast: Richard Arlen, Carole Lombard, Gene Raymond.
"THE MARINES HAVE LANDED"—From the story by J. K. McGuinness. Screen play, adaptation and dialogue by Tom Boyd and J. K. McGuinness. Eddie Sutherland to direct. Cast: William Boyd, Charles Rogers, Richard Arlen.
"ROAD TO RENO"—From the original story by Virginia Kellogg. Screen play by Brian Marlow. Adaptation and dialogue, Josephine Lovett. Richard Wallace to direct. Cast: Charles Rogers, Carman Barnes.
"STEPDAUGHTERS OF WAR"—From the original story by Helen Z. Smith. Josephine Lovett and Viola Brothers Shore, scenarists. Dorothy Arzner to direct. Starring Ruth Chatterton and Gary Cooper.
"THE GLASS KEY"—From the original story by Dashiell Hammett. Screen play, adaptation and dialogue by Barlett Cormack. John Cromwell to direct. Starring Gary Cooper.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman with Estelle Taylor as leading woman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From the story by Armitage Trail. Adaptation by Ben Hecht. Continuity by Seton I. Miller. Dialogue by Hecht and Miller. Howard Hawks to direct. Paul Muni for title role.
"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove.
"QUEER PEOPLE"—From novel by Graham brothers, who are also on the adaptation. Leo McCarey to direct. Starring Jean Harlow. Adaptation and dialogue by Howard Green and R. L. Schrock. Additional dialogue, Ben Hecht.

Universal Studios

SLIM SUMMERVILLE MARINE SHORT REEL COMEDIES (Leatherneckers)—With Slim Summerville and Eddie Gribbon.
"BABY FACED KILLER"—Original screen play by Donald Henderson Clarke. Starring Lew Ayres. Directed by William Wyler. Screen play by Francis E. Faragoh.
"UP AND UP"—From the stage play by Eva Kay Flint and Martha Madison. Screen play by Tom Reed. Directed by Cyril Gardner.
"FRANKENSTEIN"—From the old novel by Mary Woolstonecroft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screen play by Garrett Fort.
"HOMICIDE SQUAD"—Story by Henry LaCrossitt. Jack Neville adapting. No cast. George Melford to direct.
"SAINT JOHNSON"—From the novel by W. R. Burnett. Screen play by John Huston. Starring Walter Huston. No other assignments.

Warner-First National Studios

WARNER BROTHERS

"THE GIRL FROM NEW ORLEANS"—Story by Huston Branch. Adaptation and dialogue by Maude Fulton. Roy Del Ruth to direct. Cast: Victor Varconi, Richard Bennett, Nina Mae McKinney, J. Farrell McDonald, George Marion, Sr.
"LARCENY LANE"—Original story by Kubec Glasmon and John Bright. Featuring James Cagney and Marian Marsh.
"THE MOUTHPIECE"—Play by F. J. Collins. Adaptation and dialogue by Jos. Jackson. Hobart Henley to direct.
"MISTER HERCULES"—From the novel by Gwynn Williams. Adaptation by Harvey Thew. Michael Curtiz to direct. Cast: Frank Fay, Marian Marsh, Dudley Diggers, Leon Errol.

FIRST NATIONAL

"MERRY WIVES OF RENO"—From the story by Robert Lord. Adaptation and dialogue by Robert Lord. Starring Charles Butterworth. No other assignments.
"BLUE MOON MURDER"—Original story by S. S. Van Dine. Screen play and dialogue by S. S. Van Dine and Florence Ryerson. Directed by John Adolfi. Featuring Walter Huston and Loretta Young.
"OUR SOCIAL WORLD"—Original story by Robert Lord. Starring Marilyn Miller. Mervyn LeRoy to direct.
"LOCAL BOY MAKES GOOD"—Screen play by Walter DeLeon. Starring Joe E. Brown. Lloyd Bacon to direct.
"THE WORLD CHANGES"—Original story by Wilson Mizner and W. Young. W. Dieterle to direct. Cast: E. G. Robinson, Loretta Young.

'REBOUND' CLASS PICTURE ACCORDINGLY B.O. QUESTION

Cast-Direction Excellent

"REBOUND"
RKO-Pathe

Directed by — Edward H. Griffith
Screened from play by — Donald Ogden Stewart
Photography by — Horace Jackson
Starring — Ina Claire
Photography by — Norbert Brodine
Film Editor — Daniel Mandell
Sound by — D. A. Cutler & Harold Stine

Cast: Ina Claire, Robert Ames, Myrna Loy, Hedda Hopper, Robert Williams, Hale Hamilton, Walter Walker, Louise Closser Hale, Leigh Allen, Pierre D'Emery.

Sophisticated comedy-drama, all about the smart set, and if "Holiday" did good business in your neighborhood you can count on "Rebound." It has many of the same qualities—smart, witty dialogue, given double value because of expert handling by a strong cast, every one of which is responsible to some degree for the finished result.

Extremely long in preview form the picture will undoubtedly be cut to give it momentum with never a dull moment. The story plot has been done frequently enough, but never any more entertainingly. Even as it stands, it is not tedious.

The children and romanticists won't care for it, but those who like their drama modern and their humor clever, will find it a sparkling bit of diversion.

Ina Claire is a delectable comedienne, who never overplays her role, yet gets everything across. Besides Miss Claire the cast introduces Robert Williams, a recruit from the stage, who comes close to stealing every scene in which he appears. He has personality and a comedy flair that definitely clicks.

Adapted from Donald Ogden Stewart's stage play by the same name "Rebound" has been adroitly transferred to the screen by Director Griffith, who has done a good job with the film script supplied by Horace Jackson.

In telling this story of a young woman who catches the man of her fancy on the rebound, after he has been jilted by his fiancee who decides to make a "better" match, sentimentality has been waived. Bravado is the shield behind which these characters hide their feelings and Miss Claire conveys the idea well in her scenes with her parents, her husband and with the other man, who really loves her.

Heroics are dispensed with almost entirely. That is one reason the romantically inclined won't like it particularly. As the heroine Miss Claire is gay and slangy with little respect, apparently, for anyone. But she is human, thoroughly likeable and a good sport throughout. In the end she finally wins the true love of the husband, though he philanders around with the former fiancee for quite awhile after his marriage—that is, until the wife runs off and gets a divorce. Then he awakens to her charms.

Robert Ames is the husband, playing another of those roles for which he seems almost typed. Williams is the engaging young man who hides his love behind his buffoonery, and Myrna Loy is the other woman, selfish and calculating, but decidedly ornamental.

If Zukor Cuts

If Adolph Zukor takes the 25% Paramount cut along with the rest of the organization he will have to be satisfied with a mere $325,000 a year for holding down his job. His stipend under ordinary conditions is $500,000.

Grainger Boosts a Few In Fox Midwest Sales Force

Kansas City.—Promotion to district managerships in the Fox sales organization were made by J. R. Grainger, Clyde Eckhardt, formerly Chicago exchange manager is now supervising the Chicago, Milwaukee, Minneapolis and St. Louis territory. M. A. Levy relieved him in Chicago.

On June list, Max Roth becomes district manager for Kansas City, Omaha, Des Moines, Oklahoma City and Memphis. W. C. Gerring gets the Cincinnati exchange.

Eight Pioneer All Color Productions For Adams

Dallas.—Jack Adams is stringing along with independent producers to the limit. Included in his purchases for the coming season are eight Pioneer, all multi or natural color westerns. First release will be ready at an early date.

Fox Starts Two Next Monday

Two productions go in the works Monday on the Fox lot. "Bad Girl," with Frank Borzage directing and Sally Eilers in the lead starts first and "The Brat," marking the return of Sally O'Neil follows immediately. John Ford has the megaphone.

Bud Barsky To Make Independent Pictures

Bud Barsky, formerly connected with Tiffany in a production capacity, is soon to start work on a series of six pictures for the independent market. Place and time of start not yet determined.

Mackaill Back To Hawaii

Dorothy Mackaill is going back to Hawaii. The blonde Warner-First National star, who returned from Honolulu a short time ago, will sail again for the islands May 30 (Saturday).

With the postponing of production on several First National pictures, studio has nothing for the star to do. Hence the return to Hawaii. Reports are that she will not make a picture until fall.

Lawson Finishing Two

John Howard Lawson, playwright under contract to Radio Pictures, is putting the finishing touches on two original stories. The first is "Penthouse" in which Hope Williams will appear, and the other is "Daughter of Joy" which will star Mary Astor. "Joy" synopsis has already received William LeBaron's approval.

Russ Gleason Can't Talk

Russell Gleason is walking around the RKO-Pathe lot in silence. Laryngitis did the trick. Ailment caused him to lose one picture.

'Sea Eagles' With Beery To Start

Wallace Beery will soon start on the big aviation picture for Metro-Goldwyn-Mayer. It will be directed by George Hill from the original story of Lieut. Com. Wead.

'Co-operation On Set' Academy Topic June 3

"Co-operation on the Set" is the topic just announced by the Art and Technique Committee of the Academy of Motion Picture Arts and Sciences for the next Symposium to be held Wednesday night, June 3rd, at 8:00 o'clock, at the Writers Club on Sunset Boulevard. Academy members may bring guests. This is the third of the series of symposia dealing with the art and technique of motion picture production.

Carey Wilson will preside and the speakers are selected from qualified leaders of production and from all branches. Adolph Menjou will speak for the actors, B. P. Schulberg for the producers, Douglas Shearer for the sound engineers, Virgil Miller for the cinematographers, John Cromwell for the directors and Scott R. Beall for the assistant directors.

Italian Press Lauds MGM's 'Carcere'

Milan.—Theatre goers here accorded "Carcere," (MGM's "The Big House) one of the finest receptions ever accorded an Italian version of a talking picture. Emile de Racat's direction and treatment were generally complimented by all papers.

Robert Montgomery Flooded With Wires

Loew's State pulled a nifty during the present run of "Shipmates." House ran a trailer on the screen informing the audience that the production it was about to see was the first starring picture for Robert Montgomery and suggested it send him a wire of congratulation. The theatre had a desk in the lobby with telegraph blanks.

Montgomery has received over 1100 so far.

Henry Eckman To Far East For MGM

Washington. — Henry Eckman, former exchange manager here for Metro-Goldwyn-Mayer, has been given new duties in the foreign department and is on his way to China.

Mickey Mouse The Rage of Germany

Berlin.—Popularity attained at the Leipzig Fair has made "Mickey Mouse," the American cartoon comic, the Republic's outstanding personality.

Biro Heads Paris Para. Story Dept.

Paris.—Lajos Biro has been named as scenario and story head of the Joinville studios of Paramount.

Korda Para. Producer

Paris. — Alexander Korda has been made a producer at the Joinville studios of Paramount.

'Sky Devils' New Title of Hughes' Air Comedy

"Sky Devils" is the new and permanent title of Howard Hughes' air comedy, heretofore known as "Ground Hogs."

"Sky Devils" went into production last week under direction of Edward Sedgwick, and featuring Spencer Tracy, Sidney Toler, George Cooper and Lola Lane.

The Sedgwick unit is now at March Field, Riverside, where the air scenes are being filmed with the cooperation of U. S. army airmen.

Raymond Coming To The Coast

Gene Raymond, recently given a term ticket by Paramount, will come here upon completion of his role in support of Nancy Carroll in "Personal Maid" at the Long Island studios, to enact a leading part in "No One Man" with Carole Lombard and Richard Arlen. Raymond is the Broadway stage player, Raymond Guion.

Protest To Clarke

Philadelphia.—Exhibitors in this territory have sent a letter of protest to Harley Clarke regarding the new policy of the local Fox Theatre in sloughing the admission price for kids down to 15 cents at all times. They believe the slice is unfair.

RKO Reduces Prices

Trenton.—The local Trent Theatre, an RKO house, has instituted an admission cut. Evening prices reduced from 50 cents to 35 cents, matinee's from 35 cents to 25 cents. Kids will be admitted at all times for 15 cents.

Murray Signs With Radio

Ken Murray, vaudeville headliner, who last year appeared in Radio Pictures' "Leatherneckings," has been handed a five-year ticket by William LeBaron. No assignment as yet.

Contract calls for his services in Radio films and on the air for National Broadcasting Company.

Estabrook Writing Three

Howard Estabrook is doing three stories for Radio. They are "Are These Our Children," the Wesley Ruggles yarn, "Frontier" and "Miracle City."

Marie To Start On 'Emma' At Once

Instead of going to Europe as planned, Marie Dressler will start on her first starring picture "Emma" for Metro-Goldwyn-Mayer immediately after the completion of "Politics." "Emma" is an original by Frances Marion and will be directed by Chuck Reisner.

Three Preparing At Metropolitan Studios

Final touches are being added to three pictures soon to get under way at the Metropolitan Studios. Liberty's untitled production, starring May Robinson and directed by James Flood is practically set to go. Another Nick Harris Detective Story by Bennett Productions is also on the way. Definite selection of lead performer is the only thing holding up Rogell Production's "Gangster Girl."

Para. Picture Awaits Anna May Wong

New York.—Anna May Wong plans to leave the cast of "On the Spot" around June 1 and expects to leave for Hollywood shortly after. Production on "Daughter of the Dragon," in which she will star for Paramount, will start immediately upon her arrival.

Lugosi Signed For Two Universal Pictures

Bela Lugosi is signed for two pictures at Universal. The first is "Murder in the Rue Morgue" to be followed by "Frankenstein." Lugosi has the option of making one elsewhere between the two.

Sam Zierler's Father Is Dead in New York

The father of Sam Zierler, production head of the James Cruze studio, passed away yesterday in New York as a result of an operation.

Navarro To Stick

Contrary to published reports, Ramon Navarro will stick with Metro-Goldwyn-Mayer as an actor and director. The ticket has not been signed but will be in a day or two.

The Rambling Reporter

In these days of depression there are more games of chance being indulged in around this film center than ever before in history. The boys and girls are going in for the "diversion" as a mental relaxation and the hope of profit . . . A lot are being disappointed. Heavy losses are being talked about. Plenty of grief being exhibited . . . "Reg" Denny inviting a big gang up to his cabin for weekend festivities . . . Barney Glazer is going to sell some distributor on his idea for the production of pictures and that distributor is going to get some smash attractions . . . Archie Buchannon, back in town from a hullabaloo in New York . . . Charlie Christie a baseball fan of the first water . . . You should have seen Phil Holmes after the preview of "American Tragedy"—if you know what we mean . . . Sam Mintz is getting happy . . . Archie Mayo is getting fatter . . . Arlene Judge more beautiful . . . And believe it or not, Joe Von Sternberg has not read Dreiser's "American Tragedy" yet . . . There is one man on the Radio lot who thinks he can run the production end better than Bill LeBaron and his name is not Joseph I. Schnitzer . . . Would like to have an ear at the door and an eye through the keyhole at the Paramount production conference being staged somewhere between here and Kansas City tomorrow and Saturday . . . Roland Brown came to the rescue of a pal who took the long count in the County Hospital . . . Three months from now there will be a different definition to the word "Agent" as it applies to our Hollywood industry. Put that on your cuff . . . Looks as if Bill Powell is going to get a girl. And what a girl . . . This fellow Nicholas Schenck, the chief of Loew's, is a tough fighter. He licked the advertising reels single handed . . . Ask Harpo Marx to tell you the story of the absent minded Doctor.

THE REPORTER

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THE LOWDOWN

The Dix stand at Radio and his acquiring an agent to handle his affairs is said to have had its origin in the unsuccessful effort to get past the under-secretary to the office of the president of the company. The secretary, in a most officious manner, demanded to know his business before he could be lead into the sanctum. This happened once too often and Dix is reported to have said, "I am too busy to be losing time with secretaries, I'll get me a manager and see if he can get through."

•

A famous young star, during the making of her latest production, boasted high and wide that it would not be much unless she took a hand in every phase of it. She thereupon "took a hand" and rumor hath it, practically directed herself through the whole thing. Since its release, the concensus of intelligent opinion is that the picture reeks to Heaven —and we wonder just how much credit she is taking for it THESE days!

•

The serial "Hollywood Undressed" for which Liberty is said to have paid a huge sum, and which is supposedly authored by Sylvia, the famous masseuse, was at one time being "ghosted" by the daughter of a famous chatter-writer. One day she walked back to Sylvia with a particular chapter entirely crossed out from her notes. "Say," said Sylvia— "what's the idea of blue-pencilling my story about ———" and mentioned the name of a famous star. "Mama doesn't like it!" replied the writer.

•

If you have a nice, appealling young boy of about nineteen around loose anywhere, send him over to Wes Ruggles. Wes wants a high-school shiek for picture purposes, and in desperation will scan the local "fountain of youth" at the Cocoanut Grove Friday night, even if he has to join the "stag line" to do it.

•

Cameras were clicking while Bobby Jones tried and tried in vain to sink a long and difficult putt for his "How I Play Golf" pictures. Take after take was made, but the ball refused to go into the cup.

Finally Jones asked Director George Marshall for a little practice. Cameras stopped. And the first practice shot rolled right into the cup!

As the mike was also switched off, there is no record of the language emitted by Marshall, Jones and the rest of the crew.

'Newly Rich' Previewed

Paramount's "Newly Rich" was previewed last night too late to get in this edition. It will be carried in tomorrow's paper.

It is from the story by Sinclair Lewis, "Let's Play King," with screen adaptation and dialogue by Edward Paramore, Joseph Mankiewicz and Don Marquis. It was directed by Norman Taurog.

It is a swell picture!

Bar Rogers From His Roxy Office

New York.—Saul Rogers, who had been the head of the legal division of Fox Films, walked into his offices at the Roxy Theatre the other morning and found his entire staff awaiting his arrival in the hallway. They couldn't get into their offices or into their desks. During the night the locks on all offices and desks had been changed and the office staff couldn't get to the papers on which they were working.

No one seemed to know the reason; no one seemed to know the why.

It just happened and that was all.

Rogers is another of clique which turned on Bill Fox and got a contract for five years. He still has five years to function under that contract. It looks as though he will be paid off and that will be the end of the chapter.

Possibly for the attorney, it is just as well, for should Bill Fox return to the commanding seat, Rogers would be one of those whose heads would fall.

TRADEVIEWS

(Continued from Page 1)

ice Company are out on strike as a result of an announced 10 per cent cut in all salaries. The City Government has secured arbitration between the company and workers and it looks as if the cut will be eliminated.

•

THERE are many things executive heads of our business can resort to in order to stabilize the present upset condition of pictures, rather than their announced salary cuts. These cuts, if put into effect, will cost them more money in the long run, than the amount they hope to save. There will be no strikes in pictures, or walkouts, but there will be mental strikes that will stagnate any forward step that is most necessary right at this time.

Salary cuts can be saved by a cutting of overhead in people that have not, and will not, function. Relatives and friends have been served too long. Petty jealousies and politics have cost too many millions. Star chamber proceedings have made too many bad pictures. All of them must be cut and there is the place to cut, not only to save money, but to effect a condition that will cause new money to flow in.

cream puffs and SLAMS

'TARNISHED LADY'
KEITH'S, PHILADELPHIA

Public Ledger:
On the whole this is an adult film of high quality that should please those who like adult films of high quality.
News:
As flat, at least, as a glass of Pilsener that has been standing for an hour or two. There are sparkling moments that give promise, but the promises are never quite fulfilled until the evening resolves itself into something comparable to an aerial exhibition in which the performers are constantly posed for a daring leap but never leap.
Inquirer:
Miss Bankhead emerges triumphantly from a picture that isn't particularly good and causes one to wish to find her in the near future in a play more deserving of her unquestioned capabilities.
Record:
The story has been built about the the star and although it shows her off, it lacks the ingredients necessary to establish her in the class for which her producers have aimed. Though obviously made with care and at a great expense, the picture moves along slowly, with forced situations and clumsy dialogue.
Public Ledger:
In a story of no great originality or sparkle—in fact, a story which becomes downright trite and stereotyped in many places, Miss Bankhead impresses with the delicate shadings of her portrayal and the reserve dramatic strength she exhibits.

'YOUNG SINNERS'
FOX, PHILADELPHIA

Evening Ledger:
The film is always interesting and well made. It has some weak moments, but generally it keeps pace with the play version in making pleasing entertainment.
Record:
An example of what can happen to entertaining stage plays if the adaptations are haunted by a fear of censors.
Inquirer:
Decidedly more pleasant in its screen incarnation than it was on the stage. Its vulgarity and its dirt have been fumigated in a manner that has improved it considerably.

'BIG BUSINESS GIRL'
MASTBAUM, PHILADELPHIA

Inquirer:
A mild but pleasant little picture. It is all rather unimportant, but pleasing performances on the part of the principals keep it generally entertaining.
Public Ledger:
It is a light, humorous, entertaining affair, and you're bound to get lots of laughs from its racy dialogue and compromising situations.

'NEVER THE TWAIN SHALL MEET'
STANTON, PHILADELPHIA

Record:
Although it offers nothing new in a plot or development, it is worth seeing if only for Leslie Howard's performance.
Inquirer:
An example of what skillful direction and several really brilliant performances can do to transform an obvious and rather cheap story into something far more worthy.
Bulletin:
Both the director and the cast are worthy of high praise for making a truly engaging show out of such a well known and well worn plot.

'CITY LIGHTS'
FLORIDA, JACKSONVILLE

Times-Union:
Explodes the theory that "City Lights" might change motion picture history and send the industry back to silent productions, since the success of this comedy is due to Charlie Chaplin, and not to its silence.

'ALOHA'
IMPERIAL, JACKSONVILLE

Times-Union:
Moderately entertaining. The action is rather slow, and the dialogue fails to impress. In fact, it is a case of a good story having been ruined by economic production.

'THE BAT WHISPERS'
PALACE, JACKSONVILLE

Times-Union:
In its 1931 dress as a talkie it furnishes a good evening's entertainment and offers plenty of thrills and laughs.

U. A. Borrows Blondell

United Artists has borrowed Joan Blondell from Warner-First National for a prominent role in "The Greeks Had A Word For It," which Lowell Sherman will direct.

Tibbett Motoring Here

Lawrence Tibbett has left New York for Hollywood doing the trip by motor. No story has been selected for his next Metro-Goldwyn-Mayer picture as yet.

Eavesdropping

Both Uncle Carl and Henry Hennigson have a little trouble hearing. The gang at Universal have tabbed the hour when Uncle Carl calls Henry on the phone from New York and park themselves outside of the Hennigson office. You know the results. Nothing is a secret.

Maryland Censors In Tough Spot

Baltimore.—The Maryland Censor Board is on the pan and plenty. Its acts of cutting high, wide and handsome, just wherever the inspiration dawns, was brought to a head recently by their clipping of "Front Page." The Baltimore "Sun" took them to task for their unreasonable eliminations.

Fox's Terms

(Continued from Page 1)

manage the Fox affairs. He has other interests—interests he is capable of managing, that take up 85 per cent of his time.

Fox will either be in or out within three weeks. That is the time placed on the whole banking and financial structure of the Fox layout.

The bankers are said to have offered Fox a handsome bonus to return as the head of the company he formed. But a bonus is of no interest to Fox. He wants power. He wants the say on the operation of the company he created; its welfare means more to him than any other thing. It is his baby.

Fox is carrying 300,000 shares of Fox Film stock. He has ridden the stock up and down the ladder on the short and long end. It is reported he has made around $20,000,000 out of this manipulation.

If Fox does get back, the shifting of the Fox personnel will be fast and heavy. His entrance will be something like a French Revolutionary holiday. A guillotine will be erected in a nearby spot and the heads will be chopped off one by one. Some of the old gang will be brought back, few new faces will be seen; many of the old standbys of the past and present will be missing.

It will all be on or off in three weeks.

AMERICAN PICTURES SUFFER FROM HEAVY S.A. ADMISSIONS

Buenos Aires.—There is a depression here. Believe it or not. The public is staying away from theatres in droves because of this and the fact that exhibitors are sticking to the high tariffs of better days, days when they had good pictures to show.

The average price for admission in the first run houses here is $2.50. Some go as high as $3.00 and others as low as $2.00.

"Trader Horn" in a dubbed Spanish version flopped and was withdrawn from Palace and Grand Splendid May 22 after ten days' run, replaced by Radio's "Beau Ideal." "Trader Horn" spoiled by the Spanish sound which annoyed patrons.

"Monte Carlo" flopping at the Ideal and will be replaced soon with "Morocco." As indication of impossibility to judge public taste Ruth Chatterton's "Anybody's Woman" going extra well at Real Cine, first break this house has had all year. Paramount makes the best job with these English talkies by superimposing titles, which doesn't break continuity and is popular with customers.

"Whoopee" only so-so at Astral and was replaced May 22 with "City Lights." Reason for "Whoopee's non-success may be price ($3 top and no other), or because Eddie Cantor is unknown here and it takes at least one picture to break-in patrons. Picture is great entertainment and was given extra publicity, but is foreign to Argentines, who like known stars.

Gloria Swanson's "What a Widow" strong at the Select Lavalle, where it was released at $2, and could continue two more weeks but has to make way for "Hell's Angels," booked there. "Angels" ran three weeks at Astral before "Whoopee."

"Resurrection," Spanish, liked at the Renacimiento, but maybe $2.50 is too high for that house.

Fox releasing "Just Imagine" at the Opera Theatre tomorrow and did a tremendous campaign to bring 'em in via radio and newspapers. Fox announces "Don't Bet on Women," "Liliom," and "Sea Wolf."

Three Hundred Attend Movie Engineers' Feast

More than 300 motion picture engineers, movie stars, directors and executives attended last night's banquet of the Society of Motion Picture Engineers in the Hotel Roosevelt's Blossom Room. Lawrence Grant acted as master of ceremonies. Brief remarks were made by many of the notables, with John I. Crabtree, president, stressing the importance of the engineer in the industry.

During the day session, papers read were devoted to the cameramen's problems with discussions of studio practices and the new super-sensitive film following.

The Hollywood Reporter

Vol. IV. No. 42. Price 10c. TODAY'S FILM NEWS TODAY Thursday, May 28, 1931

Bill Fox Gives Terms

Advises Clarke, Bankers, Creditors Conditions Under Which He Will Return to Company Bearing His Name

New York.—There is more to the noise that William Fox may return to head Fox Films than idle talk. Those in the present control of the Fox Film destinies are talking turkey with "W. F." and yesterday were given the terms on which he would return.

From a source close to both ends, it was learned that Fox wants sole control of Fox Film Corp. He wants Harley Clarke to step down and out of active participation in the affairs of the company. He wants the right to hire and fire anyone he chooses. In short, he wants the whole say.

Among those who listened to the Fox demands were the largest of the Fox creditors, including Western Electric. All of them are said to want him back in the harness. Harley Clarke has let it be known, time after time, that he has no desire to

(Continued on Page 2)

TRADE VIEWS

WILLIAM E. GREEN, president of the American Federation of Labor, promised Washington some time ago, that Labor would not strike for higher wages during the present depressed condition of business throughout the country.

Now Mr. Green is talking strike—not for higher wages, but in an effort to resist all attempts to reduce salaries. He has a suspicion that major industries are showing an inclination to break their promise of maintaining the wage scale.

All of this has brought forth a statement from the White House that "Mr. Hoover is as interested in maintaining the American wage scale as any man alive."

Other industries have tried what motion pictures have just started to announce. They have insisted on a wage cut of from 5 to 20 per cent and the results, in many cases have been most unsatisfactory.

●

IN INDIANAPOLIS, building workers ended a 15-day strike and returned to their jobs when contractors rescinded their demands of a 20 per cent cut.

At Mansfield, Ohio, 1,600 workers of the Empire Steel Corp. returned to their work when officials of the company advised them that the 15 per cent wage cut would not be demanded. The workers had been out three days on a strike.

At Glenn Falls, N. Y., shirt cutters went out on strike when a 10 per cent wage cut was announced by several leading factories of the town. They were called back at the end of five days and told their salaries would not be clipped.

In St. Louis, about 3,500 employees of the Public Serv-

(Continued on Page 2)

New Lows

Loew's, Inc. and Radio - Keith - Orpheum slumped further into low figures in the trading on the Stock Exchange. The former dipped to 37 and the latter dropped to 12¼.

All other picture stocks held their own.

Warner Foreigns For U. S. Houses

Warners have definitely started a strong campaign to sell and plug their foreign pictures for exhibition in the United States.

German version of "Those Who Dance," directed by Wilhelm Dieterle, has already been booked into the local Biltmore. The theatre is also said to have contracted for a group of foreigns with the German version of "Sin Flood" following "Those Who Dance."

Spots which will receive careful attention to exhibit these Warner foreigns especially include New York, Pennsylvania and Milwaukee. These centers have shown a particular liking for the foreign dialogue films.

Fox Sues To Dissolve Grandeur, Inc.

New York.—William Fox yesterday filed a supreme court motion asking the dissolution of Grandeur, Inc., in which he is half owner.

Sally O'Neil In 'The Brat'

Fox has signed Sally O'Neil for the title role in "The Brat," the part created on the stage by Maude Fulton, author of the play.

J. Farrell MacDonald and Albert Gran have also been assigned important roles. John Ford will direct.

Sheehan Revamps Roxy Advertising

New York.—Winnie Sheehan raised a lot of noise regarding the manner in which the advertising campaign for "Women Of All Nations," which comes to the Roxy on Friday, should be staged. He wanted this and that and above all the name of R. A. Walsh had to be played up.

The word has gone out that "The Cock Eyed World" must not be mentioned in any manner of means because of the fact that it will bring the censors down on "Women Of All Nations."

All of the campaign that was laid out in "The Last Word" had to be switched at the last minute so that Sheehan and his cohorts might bask in the light of reflected glory, if there is any.

Twelvetrees Defendant In $100,000 Lawsuit

Helen Twelvetrees, RKO-Pathe star, is slated to appear in Judge Walter S. Gates' superior court today as a defendant in a $100,000 damage suit.

The star is being sued by Anna Ruth Price, who alleges serious injuries in an automobile accident when a car owned by the actress collided with one in which Miss Price was riding.

Miss Twelvetrees is at present working in "The Mad Marriage."

Waxman On Way Here

New York.—A. P. Waxman, advertising counselor for RKO-Pathe, left for the coast Tuesday to confer with Charles Rogers regarding product. He will remain west for about ten days.

Paramount-Publix Stock Analysis

New York.—There is still heavy selling in Paramount-Publix on the part of supposedly well informed traders.

The present position of the stock analyzed shows that it is selling to yield over 11 per cent on the recently reduced dividend of $2.50, so that it is also discounting a further possible reduction. A yield of about 7 per cent would be available if the dividend were lowered to $1.50.

The earnings for the first quarter will exceed $1 a share, according to authentic information. This figure is much below last year, but places the $2.50 dividend in no immediate danger.

This stock seems to have gone through its worst depression and all elements point to a better showing within a fortnight.

Paramount Execs Meeting In Denver

Denver. — Filmdom here was thrilled at the news that the Paramount production, distribution and theatre executive heads are to meet here tomorrow and Saturday. B. P. Schulberg is coming from Hollywood and Sidney Kent, Sam Katz, Walter Wanger and Jesse Lasky are on their way from New York.

The meeting is for the purpose of straightening out the present production difficulties in both the Hollywood and New York studios, plus the hope for better Paramount product.

Schenck-Laemmle Jr. Along Broadway

New York.—This week's visitor list brought Joseph M. Schenck and Carl Laemmle, Jr. into the big city. Junior is going to take the big town apart to see what makes it tick. Others have tried that, but instead of getting all the pieces mixed up they have found themselves in pieces. Who knows?

Vacations To Hold 'U' Staff Together

Having cut production personnel to the bottom, Universal has inaugurated a policy to maintain studio activity without giving any more employees their walking papers.

A system of "vacations" has been evolved by which employees are asked to take days and weeks off periodically without pay.

This policy is expected to carry through until the end of July.

Marilyn Miller Kicks Over The Traces

Refusal of Marilyn Miller to play the star part in the Houston Branch story, "Safe In Hell," at Warner-First National, has caused the studio to retitle the piece and make preparations to shoot the picture with an all-star cast. "The Girl From New Orleans" is the new title for the yarn.

MORE THEATRES TO CLOSE

This Summer Than Ever Before

New York.—Information coming into the film center from all over the country indicates that more theatres will close their doors during the coming Summer than at any time in the history of the business. Exhibitors feeling they will save more money by putting the lock on the door, paying the rent, than by trying to buck the Summer weather, the present depression and the run of bad pictures.

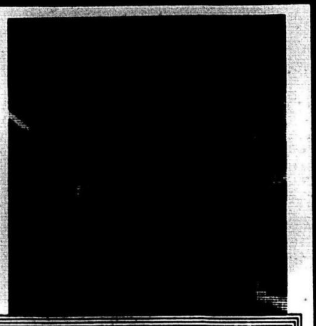
The Motion Picture Theatre Owners of Pennsylvania has suggested to its members that they use a stagger plan of closing during the Summer. The idea being to close certain houses in certain localities on certain days of the week, giving all exhibs in that neighborhood an opportunity for non-competitive business during this open period of one week.

Publix-Warners In Theatre Deal

Philadelphia.—A deal is on between Publix and Warners whereby the former will get the 69th St. Theatre and the Forum in return for turning over to Publix the Nixon at 52nd Street.

HERE'S HOW *M-G-M Studios*

—Create their own exploitation aids for Exhibitors, depend upon no one, and take an entirely different advertising slant on the current Criterion attraction.



BEST PICTURE YET..CONGRATULATIONS!

It happens many times a day . . . The manager of the Fox-Criterion is receiving more congratulations from enthusiastic patrons . . . on **THE SECRET SIX** . . . than he has ever had on any picture yet shown at this theatre . . . And no wonder . . . It's the hit of talkie hits . . . and what a cast . . . Wallace Beery, Clark Gable, Marjorie Rambeau. Jean Harlow, Lewis Stone

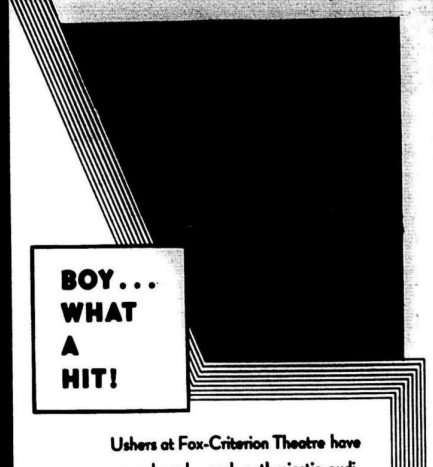
FOX CRITERION—NOW!

A Cosmopolitan Production . . . Directed by George Hill . . . Story by Frances Marion

Girls in the audience . . from sixteen to sixty . . laugh at Wallace Beery's blundering Scorpio . . his clumsy way with women . . butterfly metamorphosis from slaughter-house to pent-house . . thrilled by the drama . . romance . . in **THE SECRET SIX** . . that has all Los Angeles talking . . seeing it again . . and again . . this smashing Metro-Goldwyn-Mayer picture . . with Clark Gable . . Lewis Stone . . Marjorie Rambeau . . and Jean Harlow.

FOX CRITERION—NOW!

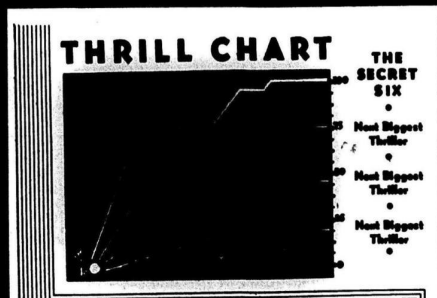
A Cosmopolitan Production . Directed by George Hill . Story by Frances Marion



Ushers at Fox-Criterion Theatre have never heard . . such enthusiastic audience comment an any picture . . as that being accorded . . **THE SECRET SIX** . . Wallace Beery at his best . . Clark Gable, Marjorie Rambeau, Jean Harlow, Lewis Stone . . in the mighty acting cast . . No wonder all Los Angeles is seeing this M. G. M. hit of hits

FOX CRITERION—NOW!

A Cosmopolitan Production . . . Directed by George Hill . . . Story by Frances Marion



Nothing like a thrilling talkie to take you out of the daily humdrum . . to make you forget for a few hours . . your troubles and petty annoyances . . **THE SECRET SIX** . . by actual computation . . is the biggest thriller yet to be placed on the talkie screen . . It is human . . and at times hilariously funny . . with lumbering Wallace Beery, Clark Gable, Marjorie Rambeau, Jean Harlow, Lewis Stone. Don't miss it!

Fox-Criterion

A Cosmopolitan Production . Directed by George Hill Story by Frances Marion

She is the girl in the box-office at the Fox-Criterion Theatre . . She has just finished counting her receipts . . and has found a new attendance record has been established by . . **THE SECRET SIX** . . M. G. M.'s newest smash hit . . with the cast of casts . . including Wallace Beery, Clark Gable, Marjorie Rambeau, Jean Harlow, Lewis Stone . . What a picture!

FOX CRITERION—NOW!

A Cosmopolitan Production Directed by George Hill Story by Frances Marion

Every day . . over and over . he sees **THE SECRET SIX** . . and yet he is still gripped by its sweeping power . . each time re-living the supreme thrill of its first showing + He is projectionist at the Fox-Criterion where this mighty Metro-Goldwyn-Mayer hit of hits is making new records + What a cast . . Wallace Beery, Clark Gable, Lewis Stone Marjorie Rambeau and Jean Harlow.

FOX CRITERION—NOW!

A Cosmopolitan Production . . . Directed by George Hill . . . Story by Frances Marion

Only two of this series have appeared, but the Reporter herewith reproduces the entire group, which constitutes what is termed the "Follow Up" campaign on—

'THE SECRET SIX'

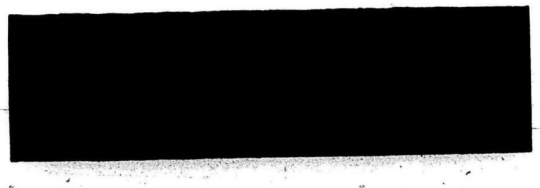
WATCH FOR

The Hollywood Reporter's Special

DIRECTORS' DIRECTORY

Everything every Director has done will be alphabetically listed . . . A special layout of the box-office hits of the past year will reveal the achievements of each . . . there will be special articles written by the leading Directors, themselves . . . There will be solutions to many directorial problems . . . In fact everything to make it the livest, most valuable reference number on Directors ever published in the film business . . . It will be one that you will keep handy at your elbow for a great many years to come . .

Get Your Copy in NOW!



Forms Closing SOON

HERE'S HOW

To Sell . . . and Still Avoid Dangers of . . . This Surefire Box-Office Attraction

Joan Crawford in MGM's Daring 'This Modern Age'

◆

Reviewer Says Direction Off Color Badly

•

Direction — Nicholas Grinde
Photography — Charles Rosher
Story — Mildred Cram
Continuity and Dialogue — Sylvia Thalberg, Frank Butler
Film Editor — William Le Banway
Starring — Joan Crawford
Cast: Neil Hamilton, Marjorie Rambeau, Monroe Owsley, Sandra Ravel, Hobart Bosworth, Emma Dunn, Armand Kaliz, Adrienne D'Ambricourt, Marcelle Corday.

•

Careless direction almost ruined this one. As it stands, it is slow-moving, unconvincing and over-done; it manages to crawl into the entertainment class only through the splendid work of the cast and occasionally very clever dialogue.

The surprising climax and moving performances of Joan Crawford and Monroe Owsley in the last few sequences go a long way toward making up for the disappointment of the rest of the picture. They are the only scenes that have been handled more subtly than a newsreel.

Also too much stress has been laid on the hysterical flaming youth episodes; a little of them would get over the point and greatly improve the pace.

Miss Crawford, as Valentine, is once again the typical All-American girl—this time living in Paris with her mother—the mother being ultra-modern and one of the crowd.

Val meets Bob, an American visiting in Paris, and it is love at first sight; they set a date for the wedding. But while Val is entertaining his parents, in comes her noisy group of friends, who proceed to make themselves at home. Bob's parents, disgusted, leave, and Bob gives Val an earful about her mother's affair with a Frenchman, and forces her to choose between her mother and friends, and himself. She sends him away, discovers from her mother that what he told her was the truth, and leaves home herself. Then, in the manner of present day heroines, Val decides to go off with Tony, who has been proposing little trips to her for the past two years.

Joan Crawford is her usual fascinating self, and gives further proof of her ability as a dramatic actress.

Monroe Owsley makes Tony thoroughly believable. His performance is his best so far, and that's no mean praise when you remember his excellent characterization in "Holiday." He is undoubtedly one of the best bets on the screen today.

Neil Hamilton continues his good work as Bob; Marjorie Rambeau make the most of the mother role; and Armand Kaliz is fine as the mother's lover. The rest of the cast is okay.

A lot of editing and retouching will no doubt result in a better product than "This Modern Age" gave evidence of being in preview form and, if so—with the proper exploitation—this latest Crawford film will not suffer at the box office.

Here We Go

• For one year The Reporter has presented Reviews only on all important pictures. That's all right for the toddling age, but now we're stepping out. From now on, whenever possible, you will receive a complete "Here's How" to sell the picture—regardless of its production merit.

◆

• THE REPORTER Reviewer te'ls you the story is flimsy. It is . . but that hasn't anything to do with the theme . . which is HOT! Sell that . . plus "Crawford." There's no disputing Joan's name is box-office, but that only makes half your job easy.

The other half has a mighty dangerous twist. There's dynamite in "them thar hills," but you can go over the top to capacity if you just use your head in dodging the pop-gun pellets that will be aimed at you by prohobitionists, women's clubs, moral welfare societies and what-have-you.

They pour liquor in "This Modern Age" like nobody's business. They don't call a spade a spade . . but they show you the color of the spade. Plenty is left to the imagination, but a child's imagination can work it out as fast as any adult.

That much to warn you that you must be careful.

In short, don't scream about these details. They will "listen" gruesome in publicity and advertising. They do not LOOK gruesome nor SOUND gruesome, however, on the screen . . because they're Truth!

MGM have truly DARED in making this one. If they hadn't, we would have another of those wish-wash affairs that would have hurt Crawford. Censors may howl . . . they usually do . . but "This Modern Age" theme is big enough to howl back.

If a controversy does arise in your community . . over this little matter of moral persuasion . . we believe your box-office will only be strengthened to sure-fire capacity . . for, there is little doubt you can enlist plenty of broader and BIGGER minded men and women on your side.

"People with narrow minds . . who would rather close their eyes to certain situations that do exist . . to the problems and primrose-path temptations surrounding today's youth . . will never appreciate "This Modern Age."

There's your selling slant in a nutshell.

"This day and age IS a dangerous age . . but still brimful of romance . . a new form of romance . . maybe a little different and peculiar, but more real . . more virile, once effective . . "

There's an additional premise for your love twist.

"MGM shoots as straight as any producer for big pictures . . productions, with entertainment based upon realism . . themes in harmony with the trend of the times . . topics of today . . Truth as the Public knows it . . Wholesome as the Public wants it . . "

There's your 'guarantee' stamp, classifying 'This Modern Age' as to type and value.

"Not satisfied with disclosing the daring angles of a thousand plots rolled into one for 'This Modern Age,' the authors have done two amazing things . . actually defying convention themselves by unweaving their story along original lines to a finish that will cause all kinds of controversy . . and put whatever 'sting' there is to the plot on the shoulders of the Mother, instead of the Daughter!"

And there's the presentation, if you choose to sell or slightly stress this picture's value in actually being DIFFERENT

Pack any or all of the above thoughts together . . in any sequence . . and you have trailer copy . . more ad-copy . . or catchlines for your programs . . Maybe a little too strong for some purposes . . but Truth, just the same.

●

• The suggested ad-copy used in the layouts on this page is primarily conceived for use in any channel . . trailers, programs, general publicity, and even lobby.

THIS

. . is an announcement regarding Joan Crawford . . gay, gorgeous, All-American Girl . . the screen's Emotional Empress—in an ultra-daring play as—

Modern

. . as its title, "This Modern Age" . . which you must not miss . . dare not miss . . If you want the truth about the "take-your-fun-as-you-find-it" type . . young and old . . defying conventions . . which is coming to the (name of theatre) beginning (day and date).

AGE

Theatre Sig

Joan Crawford

. . is the modern girl . . Are you? She defies convention . . Dare you? She gambles her good name . . Would you? She loves for love alone . . Do you? Joan . . the gorgeously gay 'Empress of Emotion' . .

Perfectly supported by the whimsical Monroe Owsley . . the stately Neil Hamilton . . the glorious Marjorie Rambeau . .

answers all these questions

—IN—

THIS Modern AGE

•

Dates & Policy

THIS MODERN AGE

Daring!

You want truth . . well, here it is . . stark in realism, but beautiful as mother love . . Today's All-American Girl . . sophisticated . . independent . .

Joan Crawford

. . her sweethearts, her chums, her environment . . galy defying conventions . . with no room in her make-up for sorrow . . until her heart is wrenched . . and, even then . . she goes her own way to Happiness in . .

credits

added features

This Modern Age

Theatre Sig. Cut

THIS MODERN AGE

. . DO YOU KNOW THE DIFFERENCE BETWEEN . .

• Type Setting and Type Art . . the true meaning . . the understanding of the word "Typography" . . and how it effects your copy in printer's ink? . . Of course you do . . any trained eye does . . but, until The Printcrafters solved the problem . . there was a real Type-Art obstacle, Cost. Today it's gone . . swept aside . . thru the co-ordination of the members of this printing guild . . . . .

The Printcrafters

An Association of Master Artists in Typography, Engraving, Printing, Photography, Modern Advertising . . with Studios and 'Plant' at 5746 Sunset Blvd. The Phone is HOllywood 1967.

Gangsters and Bankhead All Flop In Florida

St. Petersburg, Fla.—Even the name of Tallulah Bankhead could not keep "Tarnished Lady" from nosediving here. Fans like her, but not the picture. An epidemic of gangsters which included "City Streets," "The Secret Six," "The Last Parade" and "Little Caesar" as a second run found the box-office customers apathetic.

Catholic Guild Winds Up Meetings Tonight

The Catholic Motion Picture Guild of America will hold the final meeting of the fiscal year tonight in the Hollywood Columbus Club.

For this occasion, the entertainment committee has made arrangements to present a program of more screen celebrities and stage notables than have ever been assembled at any of the Guild meetings.

Congratulations!

to the

HOLLYWOOD DAILY REPORTER

You Picked A Tough Year For Your First— And Got Away With It!

Regis Toomey

'Frontier' to Be Produced on Great Scale

William LeBaron has put ahead production date for "Frontier," which Howard Estabrook will start on as soon as he finishes "Are These My Children." "Frontier" is an original by Estabrook and will be produced on the same scale as "Cimarron."

On Carl Laemmle, Jr.'s last visit to New York he went into an orgy of signing stars. On his current trip he will use his pen for story material. Harry H. Zehner accompanied Jr. east.

Mark Sandrich is shooting "Cowslips," Chic Sale's starring comedy for Radio, Louis Brock producing. Former title "The Murray Widow." Sandrich and Ben Holmes wrote the story.

M. H. Hoffman is preparing production on a feature title "Without Children," from the story by E. Morton Hough, to be made on the Tec-Art lot. No director or cast assigned.

Doris Anderson, having put the finishing touches to "Strange Women" on the Radio lot, leaves this week for a vacation in Europe.

Bill Halligan has been handed "All At Sea" by Howard Estabrook to adapt for Radio production.

Gerritt Lloyd, staff writer at Radio, is the father of a six-and-a-half pound baby girl.

Ralph Spence is trying to promote the mustache cup concession in the House of David.

"Symphony of Six Million," an original story which Fannie Hurst is writing for Radio Pictures, is nearing completion.

Mauri Grashin is writing an original story, "The House Dick," which will be Jimmy Savo's first of a series for Lou Brock Productions. This is Grashin's fifth story for Brock.

Louella Parsons, among other things, is a biographer. She's giving the inside on the Brooklyn Bonfire. Gawd help the proof reader.

•

Schoedsack To India

Ernest B. Schoedsack will leave Hollywood on July 1st, heading an expedition into the wilderness of India. Sequences will be made for Paramounts "Lives of a Bengal Lancer" in which Clive Brook and Phillip Holmes have been chosen to play the chief dramatic roles.

•

Dix In Shubert Story

Radio has purchased Bernard Shubert's original "The Homecoming" as a star vehicle for Richard Dix. Story laid in San Francisco before the earthquake. Chinatown background.

GALA OPENING ~ ~ TONIGHT!

BENNY MILLER vs. BERT COLIMA

Sensational Jewish Fighter — Greatest Mexican Middleweight

10 ROUNDS—MAIN EVENT

East 9th Street Bus Line and R car direct to Stadium—Free Parking for 2,000 Automobiles.

Prices 75c—$1.50—$2.00. For reservations—phone ANgeles 2606 or Alexandria Hotel.

LOS ANGELES STADIUM

East 9th and Lorena Street

lloyd a. french
Directing
JIMMY SAVO
for
Lou Brock Productions

DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE WEST
ROOSEVELT HOTEL IN HOLLYWOOD

MAURI GRASHIN
writing story for
JIMMY SAVO
in
Lou Brock Productions

The following was created and published by Edward Small IN 1918 as his Institutional Copy. IT STILL STANDS.

I Believe

I Believe in the Motion Picture Industry; in its permanency as an institution of Amusement.

●

I Believe in its future as the paramount factor in the world's Educational scheme.

●

I Believe in the Producers—the men who created this industry.

●

I Believe in large rewards for their Genius, their Courage and their Capital, which has made possible the profitable employment of thousands, and the entertainment of the millions.

●

I Believe in the Director, who has helped to elevate the standard of Motion Picture Production to the position of first rank among high-class divertisements.

●

I Believe that the Big Director of today will be the Greater Director of the future.

●

I Believe in the Assistant Director—who will be the Director of tomorrow.

●

I Believe in the Stars, whose great personalities have attracted millions to the theatre and linked them inseparably to motion pictures.

I Believe in the Artists who have not yet arrived—who play the lesser roles—the Stars that are to be.

●

I Believe in the Author, upon whom the standards of the drama of the screen must, in the final analysis, depend.

●

I Believe, not in "just good," but in better pictures, which make their appeal to the wholesome instincts of society.

●

I Believe in Team-work—in the pulling together of Author, Director, Artist, Producer and Manager.

●

I Believe that the Edward Small Company, through its enterprise, has truly fostered this spirit of cooperation and inter-dependence between the Author, Director, Artist and Producer.

●

I Believe that I shall prosper only as I maintain and strive to improve the high standard of representation which has brought us where we are.

●

I BELIEVE that, in my capacity of Business Manager, I form an indispensable link—that I am helping to lubricate the wheels of Motion Picture progress.

Faithfully,

Edward Small

THE EDWARD SMALL COMPANY
Guaranty Building
GRanite 1166

production activities

Here's Who's Who Credits on This Week's Shooting at All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Cast
Columbia Studios						
ARIZONA	Rober Riskin	Dorothy Howell	Dorothy Howell	Rober Riskin	G. B. Seitz	**Laura LaPlante,** John Wayne, June Clyde, Forrest Stanley, Nena Quartaro
Fox Studios						
TRANSATLANTIC	Guy Bolton	Guy Bolton	Guy Bolton	Guy Bolton	W. K. Howard	**Greta Nisson, Edmund Lowe,** Lois Moran, John Halliday, Jean Hersholt, Myrna Loy, Earle Fox
WYOMING WONDER	Max Brand	Ralph Block	A. H. Cohn	A. H. Cohn	I. Cummings	**George O'Brien,** Sally Eilers, Rita LaRoy, Humphrey Bogart, James Kirkwood, Stanley Fields
Metro-Goldwyn-Mayer Studios						
MAN IN POSSESSION	H. M. Harwood	Sarah Y. Mason		Sarah Y. Mason P. G. Wodehouse	Sam Wood	**Robert Montgomery,** Irene Purcell, C. Aubrey Smith, Beryl Mercer, Reginald Owen
SON OF INDIA	F. M. Crawford	Ernest Vajda	Ernest Vajda	Ernest Vajda	Jacques Feyder	**Ramon Novarro,** Madge Evans, C. Aubrey Smith, Conrad Nagel, John Miljan, Fletcher Norton
THE GREAT LOVER	Dietrichstein The Hattons	The Hattons	The Hattons	The Hattons	Harry Beaumont	**Adolphe Menjou,** Irene Dunne, Neil Hamilton, Olga Baclanova, Ernest Torrence, Cliff Edwards
POLITICS	Robert Hopkins	Wells Root	Wells Root	Zelda Sears M. S. Boylan	Chas. Reisner	**Marie Dressler, Polly Moran,** Rosco Ates, John Miljan, Karen Morley, Wm. Bakewell
Paramount Studios						
MONKEY BUSINESS	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	McLeod	**Four Marx Brothers,** Tom Kennedy, Harry Woods, Thelma Todd, Rockliffe Fellowes, Otto Fries
SECRET CALL	Wm. DeMille	Eve Unsell Arthur Kober	Eve Unsell Arthur Kober	Eve Unsell Arthur Kober	S. Walker	**Richard Arlen,** Peggy Shannon, Wm. B. Davidson, Chas. Trowbridge, Chas. D. Brown
LAURELS AND THE LADY	Leonard Merrick	Samson Raphaelson	Samson Raphaelson	Samson Raphaelson	Berthold Viertel	**Ruth Chatterton**
Radio Pictures Studios						
FULL OF NOTIONS	Douglas McLean	Ralph Spence	Ralph Spence	Ralph Spence	William Seiter	**Bert Wheeler, Robert Woolsey,** Dorothy Lee, Lucy Beaumont
THE RECKONER	George Coodchild	Bernard Schubert	Bernard Schubert	Bernard Schubert	J. Walter Ruben	**Richard Dix,** Shirley Grey, Alan Roscoe, Carl Gerrard, Edmund Breese, Purnell Pratt, Paul Hurst
RKO-Pathe Studios						
THE MESSENGER BOY	Edward Luddy Benny Rubin	Ewart Anderson	Ewart Anderson	Ewart Anderson	Edward Luddy	**Benny Rubin,** Marie Wells, Bud Jamieson, Johnny Sinclair, Stanley Blystone, Georgie Billings
THE IRON CHALICE	O. R. Cohen	W. De Leon	W. De Leon	W. De Leon	Tay Garnett	**Helen Twelvetrees,** Ricardo Cortez, John Garrett
GANGSTER WIFE	Jack Lait	Geo. Rosener	Geo. Rosener	Geo. Rosener	Fred Niblo	**Bill Boyd, Dorothy Sebastian**
THE COMMON LAW	R. W. Chambers	John Farrow	John Farrow	John Farrow	Paul Stein	**Constance Bennett,** Joel McCrae, Lew Cody, Robert Williams, Hedda Hopper, Marian Shilling
Universal						
EAST OF BORNEO	Dale Van Every Don Ryan	Dale Van Every Don Ryan	Dale Van Every Don Ryan	E. H. Knopf	Geo. Melford	**Rose Hobart, Charles Bickford,** Lupito Tovar, Georges Renavent, Noble Johnson
EX-BAD BOY	Dale Van Every	Anita Loos John Emerson	Dale Van Every	Fred Niblo, Jr.	Vin Moore	**Robert Armstrong, Jean Arthur,** George Brent, Spencer Charters, Lola Lane, Jason Robards
DANGER ISLAND	Henry McRae	Henry McRae	Henry McRae	Henry McRae	Ray Taylor	**Kenneth Harlan,** Lucille Brown, Walter Miller, Andy Devine, Tom Ricketts, William Thorne
FIRST TO FIGHT	James Mulhauser	Francis Martin	Francis Martin	Francis Martin	Harry Edwards	**Slim Summerville,** Eddie Gribbon, Eleanor Hunt, Pat Harmon
FUN ON THE GREEN	James Mulhauser	Francis Martin	Francis Martin	Francis Martin	Charles Lamont	**Charles Lawrence,** Mildred Van Dorn, Del Henderson
Warner-First National Studios						
WARNER BROTHERS						
SIDE SHOW	W. K. Wells	W. K. Wells	Arthur Caesar	Arthur Caesar	Roy Del Ruth	**Winnie Lightner,** Chas. Butterworth, Evalyn Knapp, Donald Cook, Guy Kibbes, Louise Carver
BOUGHT	Harriet Henry	Chas. Kenyon Ray Griffith	Chas. Kenyon Ray Griffith	Chas. Kenyon Ray Griffith	A. E. Green	**Constance Bennett,** Ben Lyon
CO-RESPONDENT	Roland Pertwee	J. G. Alexander	J. G. Alexander	J. G. Alexander	A. E. Green	**Wm. Powell,** Marian Marsh, Doris Kenyon, Allison Skipworth, Frederick Kerr, Lumsden Hare
FIRST NATIONAL						
FIVE STAR FINAL	Weitzenkorn	Robert Lord	Robert Lord	Byron Morgan	Mervyn LeRoy	**E. G. Robinson,** H. B. Warner, Marian Marsh, Anthony Bushell, Geo. E. Stone Frances Starr
SPENT BULLETS	J. M. Saunders	J. M. Saunders	J. M. Saunders	J. M. Saunders	W. Dieterle	**Dick Barthelmess,** John Mack Brown, David Manners, Helen Chandler, Walter Byron
PENROD AND SAM	Booth Tarkington	W. Young	W. Young	W. Young	Wm. Beaudine	**Leon Janney,** Junior Coghlan, Billy Lord, Nestor Aber, Dorothy Peterson, Matt Moore
HOW TO PLAY GOLF					Geo. Marshall	**Bobby Jones**

THE REPORTER

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TRADEVIEWS

(Continued from Page 1)

edit them in new tempo . . title them in tune with the trend of the times . . advertise them with a new approach . . (Note the 'Here's Hows' in this issue) . . change your theatre policy, prices, atmosphere . . in short—Dammit—Be Different.

We, who cog the machinery of The Reporter, are practicing what we preach . . Because **It's Our Birthday . .** and it's high time we were.

●

THEY **used** to have babies in bedrooms . . Lindbergh **used** to fly across the Atlantic . . women **used** to bake bread . . and sit down on bustles . . serial pictures **used** to make money any day or night . .

No matter how many years you have been in this film business . . you better accept the fact that you, too, are just about one year old in experience . . in the hail storm of present day changes you are just that . . and call it **your** birthday.

Let's celebrate together.

●

New Warner-F. N. Plan

(Continued from Page 1)

Warner with the title of executive in charge of production for both companies. Zanuck was formerly associate executive for Warners.

Hal Wallis and Lucian Hubbard become associate executives, while Robert Lord, Raymond Griffith, and Henry Blanke will function as production executives. C. Graham Baker is placed as scenario chief. Wallis, Baker and Lord formerly headed the First National unit, while Griffith held a supervisorial job with Warners. Blanke, former head of the foreign department, was recently elevated to supervisor.

This new set-up indicates the practical melding of the Warner-First National merger instigated over a year ago and appears to set at rest any possibility of the Warner crowd moving back to the Sunset boulevard plant.

Unity and centralization of effort is given as the reason back of the consolidation, as both companies were operating under heavy individual schedules.

Major C. Treatt Ribs American Prod. Fakirs

Major C. Court Treatt, F.R.G.S., African explorer, now organizing his next expedition into the Soudan, will use complete American technical equipment. He will take American cameramen, laboratory and sound technicians and set up a permanent laboratory in Africa. His objective will be the southwest Soudan bordering Uganda and Abyssinia.

"There is no question," Major Treatt told a HOLLYWOOD REPORTER representative, "of the superiority of American sound technique. Having used the Continental systems in my last three pictures and finding them unsatisfactory I now find it necessary to come to Hollywood for my technical equipment.

"There is no denying the popularity of the jungle picture. There is no denying that although motion picture companies have sent directors into Africa to assemble box-office attractions, they have not brought back a fraction of the dramatic thrills which should have been obtained had director and crew been intimately acquainted with the jungle—its people, languages and customs."

The Major explained that there are 750,000 square miles of closed territory in the Soudan, including game preserves in which he is the only white man permitted access by the British Government.

●

Slash Sound Costs

(Continued from Page 1)

The rush to get sets to theatres during the changeover necessitated our company, we thought, making a charge greatly in excess of our present plans. To those exhibitors who have paid us $5,000, more or less, for our sets, we will not only supply them with our new set, but will refund all the money to them, giving them the same advantage that houses who have not had our equipment up to the present time."

Pictures Starting

Studio	Title
Fox	**'Wicked'**
Story by Gordon Rigby. Allan Dwan directing. Starring Elissa Landi and Victor McLaglen.	
Fox	**'Bad Girl'**
Story by Vina Delmar. Frank Borzage directing. Starring Sally Eilers.	
Fox	**'Plutocrat'**
Story by Booth Tarkington. David Butler directing. Starring Will Rogers.	
MGM	**'Lullaby'**
Story by Edward Knoblock. Edgar Selwyn directing. Starring Helen Hayes.	
MGM	**'Susan Lenox'**
Story by D. G. Butler. King Vidor directing. Starring Greta Garbo.	
Para	**'Murder by the Clock'**
Story by Rufus King. Ira Hards directing. Starring William Boyd and Lilyan Tashman.	
Radio	**'Nancy's Private Affair'**
Story by Myron Fagin. Gregory La Cava directing. Starring Mary Astor.	
RKO-Pathe	**'Thanks Again'**
Story and direction by Harry Sweet. Starring Edgar Kenny.	
Caddo	**'Ground Hogs'**
Anonymous story, air comedy. Edgar Sedgwick directing. Starring Spencer Tracy with Sidney Toler and George Cooper.	
Universal	**'Heaven On Earth'**
Story by B. L. Burman. Russell Mack directing. Starring Lew Ayres.	
F.N.	**'Blue Moon Murder'**
Story by S. S. Van Dine. John Adolfi directing. Starring Walter Huston.	

THE LOWDOWN

Hollywood Portrait No. 18.—She is a star. Though publicity made her one, years ago, she has earned the right to the designation. Good pictures. Good performances for many seasons now. A fine comedienne. A good actress. Millions have been spent on her productions. They have never made the money they deserved. She is like a Queen in her own domain. She is lovable and loved by everyone. Her charities have brought happiness to thousands. Her personal gifts are fantastic in their extravagance. She hates being alone. She never is. Her home is the meeting ground of paupers and princes. Her jewels are insured for over a million dollars. Her treasures of antiques and art are worth twice that much. She owns two of New York's finest hotels. She is a great mimic, and loves to "clown." She is participant in one of the greatest romances of all time. She has power, and does not abuse it. She has vast wealth, and shares it. The world is in her lap—she deserves it.

●

Although David Sarnoff, the Big Radio Man, has okayed over $7,000,000 in construction work on Radio Studios properties in Hollywood, he never saw the lot until last week. It is about 2½ years since Radio Corporation became interested in Radio Pictures and RKO. This is significant in view of the fact that the average Hollywood executive will jump a trans-Continental rattler with a corps of secretaries to okay the purchase of a yarn. It lends importance, not only to the yarn but the exec. Sarnoff does things in a big way and does them without a fanfare of trumpets.

❖

2 Good Alibis for Low Gross Biz in Philly

Philadelphia.—The first warm, sunshiny week-end of the season, which sent a vast exodus of pleasure seekers to Atlantic City and other seaside resorts, followed by cold drizzling rains the rest of the week, helped to keep movie grosses pretty much under average. "Trader Horn" is showing strength in its popular price run at the Stanton, getting $13,500 for a second week, considerably over the house's average. The Earle and its vaudeville program held up well, and "The Front Page" had a good week at Keith's. Otherwise things were gloomy.

Grosses for week ending May 14:

MASTBAUM—"Daybreak" (MGM) Under average with $39,000.

FOX—"Three Girls Lost" (Fox). Ditto with $23,500.

KEITH'S—"The Front Page" (United Artists). One of best spots in town with $17,000.

EARLE—"Bad Sister" (Universal). Vaudeville to the rescue, grossing $22,000.

BOYD—"Indiscreet" (United Artists). Fair second week at $13,000.

STANLEY — "Svengali" (Warner Brothers). Slumped off to $12,000 for second week.

STANTON — "Trader Horn" (MGM). Another good spot with $13,500.

KARLTON — "Born to Love" (Pathe). Average at $5,500.

ARCADIA — "Dishonored" (Paramount). Held up well at $3,500.

CHESTNUT—"Dirigible" (Columbia). Road show plan weakened with a poor $6,000 on week.

And they stay put when he does 'em, too.

●

After eight writers struggled with an idea for a story for El Brendel's next picture at Fox, the idea is just an idea and no story has been forthcoming as a result of all the writers efforts. Brendel, as a janitor who inherits a flock of lions, is the germ of the idea around which the writers have been asked to do their stuff. Henry Lehrman, former animal director, was called in to direct, when and if they ever get to that stage.

The brilliant idea is the brainchild of none other than Winnie Sheehan.

●

Within a month, Paris will have quite a Hollywood Colony, if a lot of present plans don't fall through. Marion Davies and a party of friends leave for foreign shores in two weeks. Mary Duncan, now in New York, will join them there. Mr. and Mrs. Jack Mulhall are Paris-bound, and Lily Damita too, upon the completion of her current picture.

●

The funniest news of the week is that a well-known Hollywood character (oh, very well known!) has taken an apartment for herself at one of the town's leading and most exclusive apartment domains. Under an assumed name?

Both Gleasons in Prize Fight Series of Six

Russell Gleason, who is appearing with his father, James Gleason, in "I'm Tellin' Ya," first of a series of prize fight comedies at RKO-Pathe, will continue in the cast of the entire group of six. George Green directing.

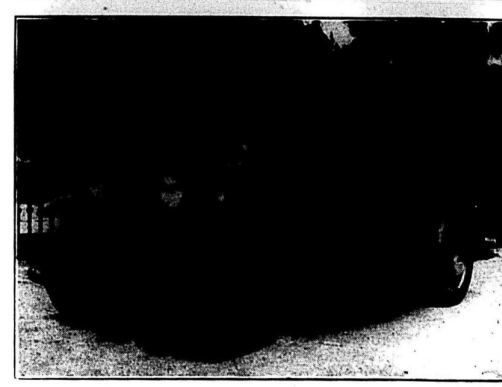
Wheeler and Woolsey's next co-starring vehicle for Radio will be "All At Sea," an original story by Ring Lardner and Joseph Santley. Louis Sarecky will supervise. Production will follow "Full of Notions," now being filmed.

Bette Davis, who has appeared in "Seed" and "Bad Sister," has been signed to a new long contract by Universal. Although under consideration for the feminine lead in "Strictly Dishonorable," it is understood she will not play it, while Sidney Fox seems the foremost bidder for the role.

Harry Carey denies that he has signed with Tiffany for a series of pictures. A local chatter columnist reported it.

Sam Mintz and Viola Brothers Shore are preparing the adaptation for "Manhandled," scheduled as a Clara Bow vehicle.

Juliette Compton and Frances Dee cast for Paramount's "Stepdaughters of War."



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Kasha Haroldi	Dave Allen	Hal Mohr
J. D. Jennings	Ned Van Buren	Ray June

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THE LOWDOWN

A young actor who had a brilliant future a few years ago and then drank himself into a lot of trouble and oblivion, has just about ruined his chances for all time. Recently, after a brief period in jail for a minor offense, he took a two-year pledge and was given a part in a picture now being made. The other night he was again in such a polluted condition that two extra-men were forced to carry him from the set to his home.

●

The wife of a well-known director was assigned a part in a picture which he is about to start with a famous stage star. The other day the finished script was turned over to one of the best writers on the lot for a final O. K. This writer came upon one superfluous character in the story and proceeded to scratch her scenes out as fast as he came to them. Imagine the director's embarrassment when the script was returned to him and the "superfluous character" turned out to be the part which was promised his wife!

●

Did you know that when Hollywood's most famous couple went globe-trotting recently, they not only closed their mansion, but left BARBED WIRE around the swimming pool? And the "Juniors" are still here! But there are lots of friends, and fortunately, lots of swimming pools too.

●

Bebe Daniels tried her best to keep the fact out of the daily papers that she is to become a mother. She dodged and hid from every reporter on the trail of the story. But, somehow, a Hollywood star can't keep things out of the papers.

●

A beautiful foreign star who has recently signed a contract to play featured roles in American pictures, says that as soon as she has saved $150,000 she will positively retire and live in Europe. This shouldn't take very long—but the odds are about one hundred to one that the nearer she gets to that figure, the better Hollywood will look to her.

●

A young actor, who claims to be under contract at MGM, amused a large gathering at a swanky party the other night, by seriously telling them that L. B. Mayer was grooming him to take Bob Montgomery's place. And oh, yeah, he said the studio suggested that he have a nose operation and that they would pay for it. And also that Fox and Paramount had tried to buy his contract already, etc., etc. And believe it or not, he still believes they believed him!

Canadian Distribs Off Gangsters

Toronto, Canada.—Canadian distributors have come to the conclusion not to import any more films that have a gangster theme because of the general ban which has been instituted by the censors of the Province of Ontario. The other provinces of the Dominion are expected to follow Ontario, by banning as they usually do.

Masquers Comedy In Chinese and Criterion

The Masquers first comedy, "Stout Hearts and Willing Hands," has been booked into the Chinese and Criterion day-and-date booking with "Women of All Nations." RKO-Pathe is releasing. Bryan Foy directed and the cast includes about 75 Masquers.

Mayo Moves To RKO-Pathe

Bobby Mayo, former member of Warner-First National casting office, has gone to RKO-Pathe as assistant to Charles Richards, casting director. Mayo replaces Harold Dodds.

Cast Completed For 'Waterloo Bridge'

With the signing of Doris Lloyd, Ethel Griffies, Frederic Kerr and Rita Carlisle, Universal has completed the cast of "Waterloo Bridge," which James Whale is directing. Mae Clarke, Kent Douglas and Enid Bennett have the other roles.

Ross Lederman At Col. For Term

Ross Lederman has been signed by Columbia for five years. Lederman formerly at Warners for six years. Now doing the Buck Jones series with Columbia.

Clara Bow Gaining

For the first time since her nervous breakdown nearly a month ago, Clara Bow is able to sit up. She is still under care of physicians, however, in the Glendale Sanitarium.

TRADEVIEWS

(Continued from Page 1)

expansion themselves and, some of the largest were forced to close. They will not consider that in the light of many Wall Street houses closing, our companies are still making pictures and they are still being shown in theatres throughout the country. They give no credit to the fact that money loaned to other lines is not forthcoming at this time; but that was to be expected during any economic depression. But pictures—picture money—that must be paid and paid now!

●

BECAUSE our industry has been prosperous over a long period of years; because we have jumped from nothing to the third or fourth largest industry, one would think that bankers would give us a BUSINESS RATING comparable to others with investments and employment measuring up to our standards.

But they won't—and because of their refusals these internal readjustments and economies are causing home office and production executives to do insane things—acts that will do more harm than all our over-expansion, bad management and poor pictures.

Motion pictures are going to have a hard time shaking this jolt off. Good pictures can't be made with a knife at the throat and unless we get better product, that knife will cut too many.

Three Added To 'Mad Marriage' Cast

Emma Dunn, Robert Keefe, Gladden James and Harold Goodwin have been added to the cast of RKO-Pathe's "The Mad Marriage," which stars Helen Twelvetrees. Tay Garnett directing.

Wild West Reel In MGM Sport Shorts

MGM's program of sport shorts has been augmented by a "Wild West" reel which depicts bronco busting and all the whoopee of a western rodeo. Material was shot at Sonora with both slow and high speed cameras.

cream puffs and SLAMS

'SEED'
BOYD, PHILADELPHIA

Bulletin:
"Seed" is rather seedy as drama. For the film is a fatuous and flatulent affair. Always headed toward a dramatic situation it never reaches its destination, and just when it appears to be on the brink of tumbling over an exciting cliff, the cliff turns out to be only a curb-stone.
Evening Ledger:
A more or less denatured version of Mr. Norris' theme, which contrives to keep on the side of good entertainment by reason of the sentimental heart tugs, liberally sprinkled through the story and the acting of a capable cast.
Public Ledger:
The most exacting of onlookers will find in this attraction a type of story not often touched by Hollywood, together with directing that ranks with the best of the spoken-drama type.
Record:
"Seed" is a powerful picture—so intensely human, so appealing, that one hardly stops to consider the pyrotechnics which make it so. All the stirring beauty and rich emotional qualities of the novel have been recaptured in the film version.

'LAUGH AND GET RICH'
EARL, PHILADELPHIA

Public Ledger:
Light comedy of the pleasantest kind. It makes no pretension of being an epic super-super picture. It is merely an inconsequential comedy which winds its merry way without a nod in the direction of innuendo and without this follows a censor's cut.

'SEED'
INDIANA, INDIANAPOLIS

Times:
Here is the most appealing movie of every day home life I have ever seen on the screen.
News:
The principals are chiefly responsible for making the worn story entertaining. It is not their fault if the patches show through now and then.

'THE FRONT PAGE'
PALACE, INDIANAPOLIS

Times:
The best story of newspaper life ever filmed. And my verdict is that the movie version is better, funnier and greater than the stage version.
News:
It is alive, vigorous, ruthless in its exposures and biting in its satire. It is probably the most drastic piece of realism the screen has ever had.

'MY PAST'
FLORIDA, JACKSONVILLE

Times-Union:
An unimportant piece which despite its torrid lineage is no more daring than many similar pictures already presented.

'THE RIGHT OF WAY'
IMPERIAL, JACKSONVILLE

Times-Union:
With careless directing, amateurish lines and miscast actors—it is a representative of the early school of melodrama.

'KICK IN'
FLORIDA, JACKSONVILLE

Times-Union:
By virtue of well developed suspense, "Kick In" is the most enjoyable picture that Clara Bow has appeared in for quite some time.

'THE SECRET SIX'
FLORIDA, JACKSONVILLE

Times-Union:
It is a medley of clever ideas but because it fails to concentrate upon any one of them, the film lacks the necessary punch.

'LAST PARADE'
PARAMOUNT, WATERLOO

Courier:
A swiftly moving drama of human emotions that will get under many a thick skin.

'MY PAST'
PARAMOUNT, WATERLOO

Courier:
It's a cup of romantic tea, stimulating but not intoxicating and should entertain the lovelorn.

Rambling Reporter

Has the cut reached you yet? . . . Do you remember what happened to the 10 per cent cut of three years ago? . . . Phil Holmes is the proud owner of a Selyham pup. He calls it "Arlington Fox" because he bought it on his way back from the opening of the Fox Arlington in Santa Barbara . . . If a sense of humor could be sold for $1 a pound, Carmel Meyers would own all the dollars in Hollywood . . . You have to hand it to Harry Warner. That baby has what is called "guts"—one of the things that bankers fear most . . . Keep your eye on Multicolor. Starting with a lot of barriers to jump—jumped some of the tough one's—but still has a lot of thumbs to lift . . . That Eddie Cantor picture "Palmy Days" should be a riot—what with Eddie, the type of story and Eddie Sutherland . . . Howard Hughes and "Mickey" Neilan seeing things and going places . . . Paul Snell adept at jumping dominoes . . . "Dot" Mackaill c-r-a-z-y on the idea of Honolulu . . . Did you hear the Goldwyn crack "we will go to the reservoir for the Indians" . . . All Jack Oakie needs is one good picture to put him back on top . . . Funny how one or two bad pictures can kill almost any star and one or two good one's will make an ordinary player . . . Hobart Henley has plenty of good ideas . . . Leo McCarey's New York visit will either make or break "Queer People" . . . They do say that Marlene's dressing room is t-h-e last word . . . "Lil" Tashman won't agree . . . Pete Smith feeling pretty chipper . . . These "indies" are stirring out of their long slumber . . . Heavy Universal conferences on in New York . . . What's going to become of all the First National gang? . . . It is not true that Louella is on the Quigley staff . . . Reports are just coming in about the socking an assistant director took on a set at the hands of his director boss. Next day the director was fired . . . Have you heard the story that "Winnie" Sheehan is laying over in New York with the hope of stepping into the presidential chair of Fox in case Clarke tumbles out?

Alice White

●

GRanite 9145

'AMERICAN TRAGEDY' DOES NOT ATTAIN EXPECTATIONS

'Von' Disappoints Cast Excellent

"AN AMERICAN TRAGEDY"

Paramount

Direction ..... Josef von Sternberg
Based on the novel "An American Tragedy" by Theodore Dreiser
Screen Play ..... Samuel Hoffenstein
Photography ..... Lee Garmes

Cast: Phillips Holmes, Sylvia Sydney, Frances Dee, Irving Pichel, Frederick Burton, Claire McDowell, Wallace Middleton, Vivian Winston, Emmett Corrigan, Bodil Rosing, Charles Middleton, Albert Hart, Fanny Midgley.

Whatever fanfare has preceded it, the picturized "American Tragedy" ranks only as a well acted, sometimes absorbing program attraction. We feel certain that the great amount of publicity it has received; the prestige of the book and its author will only enhance the disappointment of those who view the screen play—particularly those already familiar with the vital elements of its main character. Viewed purely as box-office entertainment (without any comparison to the book) the picture is emotionally unsatisfactory. True, in two sequences it reaches great climatic heights, that will raise any audience to a high pitch of interest and excitement . . but as a story it is only fair—as a character study it is sadly lacking—and as a work of art—it is nil.

We pick up Clyde Griffith in his uncle's collar factory, in charge of its stamping department. There is a rule that none of the employees may have any social intercourse with any of the employers. Yet Clyde, becoming enamored of one of the girls who works for him, defies this ruling to meet her in secret. He loves her for a time—as he knows love. But she gives him her heart and soul—and body. After a year of this, he meets a young social bud of the town where he toils. He is dazzled, infatuated by her immediately. He is ruthless and cruel in his attempt to break off with the factory girl, but she, in her love, is blind to this. On his promise to marry her, she goes home to her family for a time, believing that he will do this before her baby is born. As the time nears for her return, Clyde is panic-stricken for fear that he will lose the society girl and all that she represents in life. A screaming headline gives him an idea—and he plans to duplicate it by taking the factory girl to a mountain lake and drowning her. He plans his murder fairly well — but not intelligently enough. At the last moment, he is almost swerved by fear (not conscience) from his aim, but Fate tips the boat anyway, and he deliberately swims away and lets the girl drown. The law finds him out and he is brought to trial and convicted. His mother, whose only chance to see her son, was to travel the long distance as a reporter, is present when he is sentenced to die. And that is all.

The things that conspired to make Clyde Griffiths the lustful, unimaginative, calloused clout that he was, have not been touched upon. His character status in the picture therefore is rather bewildering. There is a dedication preceeding the picture—"to those who have tried to help youth"—yet, there is no "build up" of his early youth—nor anything to show how society in general could be blamed for the cheapness and tawdriness of his soul and the events through which he passed. All sense of impending tragedy, and that "dull thud of inevitableness" which Von Sternberg has used upon many an occasion, has been carelessly or deliberately omitted. The scene of the drowning—and all the courtroom sequences were masterfully done—they were superb. The final scene—a sudden anti-climax, was very bad—and a distinct shock. The picture has no sweep—no depth. It surely will add no laurels to the wreath of its director.

Phillip Holmes was splendid as Clyde Griffiths. He seemed to have a thorough understanding of his part, but was noticeably over-directed in spots. Sylvia Sydney, a fine little actress, gave a beautiful performance as the factory girl, and Frances Dee as Sandra, proves herself an eye-opener and a good trouper. Irving Pichel and Charles Middleton were great—and the entire supporting cast very good.

"An American Tragedy" is surely destined for big things. It cannot fail to draw—by its very title and author alone. With the names of Von Sternberg and its cast—and the campaigns which will no doubt be waged for it—exhibitors are assured of business almost before they book it. But for sheer entertainment and audience reaction—well, better wait and see.

A Prize Title

Someone on the Radio lot, after that $50 prize for a new title on "Waiting at the Church," burst forth with the contribution "PEWS."

Fire Scares In Two New York Theatres

New York.—There were two fire scares in theatres on Broadway in the last couple of days. The Winter Garden at 50th Street and Broadway had a scare when a small blaze was discovered in the lobby which was speedily extinguished and a few hours later there was another at the Mayfair, the RKO house at 47th and Seventh Avenue. In the latter case the quick action of Larry Grieb, manager of the house, averted a panic.

Publix-RKO Drop Stage Shows In South

Dallas.—Effective last Monday, both Publix and RKO threw out their stage shows in the deluxe houses throughout the Southwest and turned to the screen for all their entertainment offerings. This move is thought to be only in effect during the Summer and the flesh shows will be put on again in September.

First Runs in Minneapolis Cut

Minneapolis.—With only five in operation, the number of first run theatres here is at the lowest ebb in years. Whatever overseating problem may have been present heretofore is now completely eliminated. Former first run houses now closed carried a total of nearly 4,000 seats.

Armstrong-Pallette On Vacation Trip

Robert Armstrong and Eugene Pallette left yesterday for a ten day vacation jaunt to Ensenada. Upon Armstrong's return, he goes into the co-featured role with Eddie Quillan in "The Lady Killer" at RKO-Pathe.

Birinski For 'U' Pix

Leo Birinski has been assigned the screen play of "Boulevard" at Universal. Junior assigned the job to the European playwright by wire.

Para. N. Y. Studio May Be Closed

New York.—The dope going the rounds here is that the Paramount studio in Astoria, Long Island, may soon see its doors closed to the production of feature length talkies, with all pictures to be done in Hollywood. This Eastern studio has always been the subject of many inner-Paramount arguments and much political maneuvering.

LeMaire's Stock Company Melts

May Madison and Polly Walters are the only youngsters who remain in the muchly ballyhooed stock company which Rufus LeMaire, casting head, assembled since his affiliation with Warner-First National. Those dropped include Bobbie Weeks, who becomes Eddie Cantor's leading lady in "Palmy Days," and Edward Morgan, brother of Marian Marsh.

Ivan Simpson, who was screen technique coach for the budding stars, has returned to acting and will do a role in "The Girl From New Orleans."

Good Pictures Plus Price Cuts Bring Out Crowds

Minneapolis.—Lowered admission prices, plus strong attractions combined to give Minneapolis a business week reminiscent of happier days. Nevertheless feeling is prevalent that crowds would have come regardless of the price cut due to the attractive programs. The three houses cutting, all operated by Publix, will give the new scale a few weeks' tryout before definitely establishing a policy.

Hoffman Warns Exhibs On Gibson Releases

Alleged representations by salesmen of various companies that they have current Hoot Gibson pictures available, has lead M. H. Hoffman, Jr., to issue a statement that Gibson is under long term contract to Allied Pictures Corp. and that no other company can have current Gibson releases.

Allied Exhibs To Dust Off Brookhart Bill

Chicago.—The story around film circles here is that the Allied States Exhibitors are laying the foundation for the ultimate rehearing and passage of the Brookhart bill.

Pioneer Sells Southwest Rights

Dallas.—Pioneer has sold its series of six Multicolor Westerns to J. K. Adams here for the entire Southwest.

RKO-Pathe Changes Two

RKO-Pathe has changed the titles of two pictures now in production. "Gangster's Wife" is now "The Mad Marriage" and will star Helen Twelvetrees with Tay Garnett directing. The new moniker for "Whoop-Te-Do Kid", which stars Eddie Quillan, is "Sweepstakes."

Educational To Revive Cameo Comedies

Included in Educational's 1931-32 program will be 13 Cameo Comedies. Reviving the old trade-mark, the new series will be built for laughs only, with fast action and plenty of slapstick the keynote.

Plenty Activity On Radio Lot

With three pictures shooting and almost a dozen in various stages of preparation, Radio Pictures will place four productions before the cameras shortly.

"The Reckoner," starring Richard Dix with J. Walter Ruben directing; Wheeler and Woolsey in "Full of Notions" being directed by William Seiter; and "Nancy's Private Affair," starring Mary Astor under Gregory LaCava's direction; are the three shooting.

Films slated to start shorty include "The Sphinx Has Spoken," Victor Schertzinger directing; "Should Wives Work"; "Strange Women," featuring Ivan Lebedeff with Richard Boleslavsky directing; and "The Chicago Dove."

Roach Finishes Two Starts Third

With the new six day shooting schedule the Hal Roach stars are producing comedies as fast as the writers prepare them. Laurel and Hardy have completed "Come Clean" and Charley Chase has finished "The Panic Is On."

Zasu Pitts and Thelma Todd have started "Catch-As-Catch Can," under the direction of Mickey Neilan. In this comedy, the second of the Pitts-Todd series, for Hal Roach the girls portray telephone operators in a large hotel.

Music In-Gab Out In Para. Shorts

New York.—Paramount's program of short reel pictures being produced at the Long Island studios has been radically changed by Larry Kent to include a large increase in musical shorts and decrease in dialogue reels.

Change effects the original schedule of one reelers which called for twelve musical and forty dialogue pictures. The new program increases the musicals to thirty-six and decreases the dialogue subjects to sixteen.

The original program of thirty-two two-reel dialogue films will be carried out as planned.

Jones Wants to Leave, Three Pictures Shooting

Last three of the twelve Bobby Jones golf series "How I Play Golf" are being shot simultaneously at Warner-First National. Double-up is due to Jones' desire to leave Hollywood around June 1.

Louise Fazenda, James Cagney, Donn Clarke, and Evalyn Knapp make up the player support.

TOPA Meets In Aug.

Dallas.—The first annual convention of the Theatre Owners Protective Association made up of exhibitors throughout Texas, will be held here about the middle of August.

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Ultra Moderne COFFEE SHOP

Rogers Developing Stars Two Ready For Leads

Even though he has an excellent lineup of stars and featured players, Charles R. Rogers is keeping a weather eye out for future starring material in his own lineup.

Marion Shilling and June MacCloy, two youthful players on the RKO-Pathe lot are to be given every opportunity to rise to heights. Both are appearing in supporting roles in features and leads in comedies as preliminary experience. Bigger roles to come later as they de-develop their talents.

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Fox Statement May 25

(Continued from Page 1)

ties had in Loew's, the paying off of all outstanding obligations in Fox West Coast, said to have taken another $13,000,000, and the general financial air of things, it begins to look as if Harley Clarke is in the picture business with both feet and his entrance has taken on the aspect of business rather than manipulation of the stock market and promotion of General Theatres at the expense of everything else.

The Rambling Reporter

Very latest Big Shot arm to reach into the w.k. industry is the movie play-doctor. George M. Cohan holds the blue ribbon for such work among the legits. One of Cohan's chief consulting surgeons was John Meehan. Now John is the George M. Cohan of movie "healing" on the MGM lot. John has added that "magic" touch to more than one big 'un that came from the Culver City plant. He never fails.

•

Over at the Melrose plant of Paramount, Bill McNutt is no mean specialist in the same racket. His stable mate, Grover Jones, steps in for the technical jolts. Big Bill has been writing for 24 years, which may or may not mean something to a specialist.

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Johnnie Johnson, Junior's splash agent, remembers when he handled the exploitation on Frank Lloyd's "The Sea Hawk," which turned the downtown Criterion from a White Elephant to a clicker. Johnnie's feet always are on the ground. He never pulls a Harry Reichenbach, if you know what we mean. He's got the newspaper angle, excepting when Junior insists upon being over enthusiastic and then . . . of course . . . Johnnie has an alibi.

•

George Thomas, who scribbles quietly on the First National lot, is being overlooked as a potential Big Shot publicist or what have you. George hands it out straight from both shoulders. He never leaves that feeling that he's telling something maybe the boss wouldn't like. If he feels he's right he goes ahead despite hell, high water and Hubert Voigt.

•

Charley Einfeld, who specialed out with the Warner-F. N. gang at that sales meet in 'Frisco looks like an ex-linesman on an All-American team and pushes out ad copy with the same heaftiness. If Charley's status as a real boss of that department is doubted check up with Hubert Voigt. Charley, bye-the-bye used to be an office boy in the fillum racket.

•

Norman Spear, who just finished a 14,000 trek to this and that school of learning about the country, has among others, Charlie Paddock under his wing. Norman in the pre-war days was shouting the praises of Philadelphia Jack O'Brien atop the now-torn-down Madison Square Garden. Norman has even exploited Mexican lotteries.

•

You probably don't know who Miss Jones is unless you have crashed the gate at Warners-First National. Miss Jones (we don't know her first name) is responsible in a baker's dozen count for much of real account that goes on in Hubert Voigt's office. She was on the lot in Burbank before gardners could get grass to grow within three miles of the plant. She knows.

•

C. C. Burr has signed Eleanor Flin to play opposite Ray Cooke in the series of twelve two-reelers based on the "Torchy" stories by Sewell Ford. Educational will release. Shooting at Tec-Art.

•

Richard Wallace, recently assigned to direct "The Road to Reno," has been handed a new long term contract by Paramount.

Roach Denies Any Paid Advertising In Shorts

Emphatic denial has been made by Hal Roach that any paid advertising has appeared in any of his short features. Where popular brands of soap and insect exterminator were used, it was for the purpose of gaining a certain effect through the use of a product with whose qualities the public is already familiar. No commercialism was intended.

Para. Repeating 'Skippy' For Summer Play Dates

Paramount has started a concerted drive for repeat play dates for "Skippy" during summer months. Sidney Kent has outlined a campaign for the salesmen by which he expects a large percentage of return bookings. The company's home office advertising staff is preparing special material especially for the campaign.

SUMMER RATES NOW!

THE LIDO . . .

HOLLYWOOD'S
Smartest Apartment Hotel
Exquisitely Appointed

BACHELORS
SINGLES
COLONIAL DOUBLES

In the Heart of Hollywood

Complete Hotel Service

Ultra Moderne COFFEE SHOP

WILCOX and YUCCA
ONE BLK. NO. WARNER'S THEATRE
HOllywood 1181

Alice White

as

Sally O'Neill's Pal

in

"The Mad Hour"

A Part With a Punch

GRanite 9145

Kubec Glasmon

John Bright

'The Public Enemy'

'Smart Money'

'Larceny Lane'
(In Preparation)

A Collaboration Writing for Warner Bros.

The Hollywood Reporter

Vol. IV. No. 34. Price 10c. TODAY'S FILM NEWS TODAY Monday, May 18, 1931

Slash Sound Costs

Tabe Views

NOBODY wants to see last week's vaudeville bill . . Nobody wants to read yesterday's newspaper . . Today's a New Day, with things being done differently . . so, what the Daily Reporter accomplished in the past year is NOT news . . in spite of the fact that it IS Prestige . . Today, our personal news is written in one line . .

Reporter Has Birthday

●

You might well ask:

"Well, what are you going to do about it?"

In your hands you hold the approach to the answer. We have blossomed out . . not only in size, but in constructive values . . call it cocky if you choose, but we're proud of our pedestal . . proud of prestige circulation . . prestige reader interest . . proud of the fact that we can say:

In your hands you hold the only paper in the film industry that dares, can, and will tell the true facts as it knows them.

●

THERE is no denying the fact that the entire industry is sick at its stomach . . retching to rid itself of silly systems, sappy sales presentations, political damfoolishness, and bluster efficiency—with the accent on the fish.

Right about face—

Most of us are going the wrong way.

You can't sell skirts to women who want pajamas. You can't sell yesterday's old-fashioned themes to a public that wants modern entertainment.

●

WRITE stories with a twist of today . . write your gags different . . direct your pictures with a new slant . .

(Continued on Page 2)

General Talkie Ready With Improved Sound Sets on Leasing Basis That Cost Exhibitors Less Than $25 Weekly

New York.—M. A. Schlessinger, head of General Talking Pictures, owners of Phonofilm sound equipment, will announce in the next few days an entirely new equipment with astounding improvements on the old mechanisms to be leased to exhibitors on the basis of $25 a week for three years; $10 a week for the next three years and the four remaining years on the ten-year leasing basis without any charge.

This new equipment is said to be so perfect in every detail that it will render the sound machines in present use to the scrap heap.

General Talking Pictures will lay down the set in any theatre in the country, ready to run, at a total initial cost, other than wiring, of $25. The exhibitor signs a leasing agreement for ten years at the figures mentioned above.

Schlessinger told this publication, "Sound should never have cost more than $25 a week in any theatre

(Continued on Page 2)

G.T.E.'s Projector Saves Millions

New York.—General Theatre Equipment at the annual meeting on Friday, announced a new projector that will be available for theatres within the next two weeks.

This projector is new in every detail and has all the improvements that the old style machine has lacked for many years. It is absolutely foolproof in every sense of the word and is the first forward step in projection that the industry has seen in many years.

Aside from other improvements, this new machine will take, with nothing more than the adjustment of a small mechanism, films of all sizes from 16 mm. to 70, with the thought that should wide film come into prominence, exhibitors will not be compelled to spend millions to replace their booth equipment.

At the meeting, Clarke announced that General Theatre Equipment earned $4,454,408 for 1930 as against $2,140,023 in 1929.

Camel Hour Goes Over Para.-Columbia Chain

New York.—Camel Cigarettes have switched from N.B.C. to the Columbia chain for the broadcasting of their "hour" during 1931. This change was brought about due to their desire to get Morton Downey, under contract to Columbia, to m.c. this hour.

The cigarette company will spend $12,000,000 this year for advertising, a boost of $4,000,000 from last year.

Smaller Chains 1931-32

New York.—There will be less houses operated by the producer-distributor-exhibitor chains during the coming year than at any time since their rush to buy everything in sight. Chain operators have found that the operation of so many houses not only loses money on the operation but fat film rentals as well.

Loew Grabs Golf Shorts

Atlanta.—The Loew Circuit has grabbed off the Bobby Jones "Golf Shorts" for this territory. This is Bobby's home town and the Fox Theatre, where they will be shown first run, gets a wonderful break.

Fox Statement To Be Ready May 25

New York.—The annual financial statement of Fox Film will be issued a week from today, ten days in advance of the meeting of the board of directors June 10th.

Wall Street is considerably impressed with the actions of Harley Clarke in shaping up the financial affairs of Fox during the past few days. This impression is bordering on a respect that is bound to be reflected in the stock very shortly.

With the sale of his New Jersey utility interests at a reported price of $40,000,000, the buying of the $10,000,000 interest Chase Securi-

(Continued on Page 7)

'Ads Menace'—Schenck

Denouncing commercial advertising in motion pictures, Nichols M. Schenck, president of MGM, said the studio would not countenance it and that he is making a determined effort to convince other producers as well as theatre operators that it is a menace to the industry.

Silver's Remote Control

Though laid up with an attack of influenza, Moe Silver, Pacific Coast manager of Warner Bros. Theatres, is going to have an active hand in the opening of the new Beverly Hills house tomorrow night. A direct telephone wire has been installed from his sick room to the theatre so Moe can direct festivities.

June Collyer At Met.

June Collyer, having finished in the George Arliss picture at Warners, has been assigned the feminine lead in "Honeymoon Lane" that will star Eddie Dowling. Shooting at Metropolitan.

"It Always Stops Raining"—Marcus

New York.—About the most optimistic individual in pictures around this spot is Lee Marcus, RKO-Pathe head. Lee says, "It's always stops raining, and this cloudburst of bad pictures and bad business will certainly stop soon. We were all going too fast, things had to be adjusted and we did not take time off to do it; now we have to. This adjustment is going to snap back our whole industry.

Zanuck Chief In Warner-F.N. Plan

Completing the consolidation of Warner Brothers and First National, as far as production is concerned, both companies are now unified under a single executive force with Jack L. Warner at the helm. The centralized organization will continue under the title Warners Brothers-First National.

The newly arranged consolidation of production staffs, heretofore operating independently, places Daryl Zanuck at the top directly under J.L.

(Continued on Page 2)

Warners Sign McKinney

New York.—Warner Bros. have signed Broadway's sensational colored vamp for a role in "Safe In Hell." She is due to report in Hollywood June 1. Since her last screen appearance in "Hallelujah," she has been the rage of Harlem's night club life and is currently featured in "Rhapsody in Black," one of the few stage successes now running.

PARAMOUNT SHIFTS MANY
All Studios Under Wanger Supervision

New York.—Paramount is adjusting their entire production forces with the hope of turning out a better line of product for theatres throughout the world. There is going to be a general house-cleaning inaugurated at a very early date, and when the smoke has cleared, many of the standbys of former years will not be on the payroll.

Walter Wanger, former head of the Long Island studios, has been moved to the home office with Lester Cowan placed in charge of the studio. Wanger will act in a supervisory way over all Paramount product in the Hollywood, New York, London and Joinville studos.

The first house-cleaning will dust off the ruins at Joinville, a studio that cost Para. plenty of good American dollars last year. A new organizaton will be in charge, with five of the heads leaving New York in the next few days. This "big five" in Paramount's European production, will appoint a staff for the London studio.

Hollywood will get plenty of sweeping. Everyone from executive heads down to office boys and stenographers will feel the effects.

Freedman In a Huddle With 'Pop' On Shorts

Samuel Freedman, Universal's short subject supervisor, left over the week end for Palo Alto to huddle with Glen (Pop) Warner, Stanford University's coach, on the four football shorts in which the pigskin mentor will appear as part of "U's" Christy Walsh sport series.

Albert Kelley, who is directing the other half of the group at Notre Dame, will direct the Warner series on the Palo Alto campus.

The Hollywood Reporter

Vol. IV. No. 41. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, May 27, 1931

Loan Instead of Cut

Broadway Hears That Paramount Will Reimburse Employees for Salary Cuts Made Now After Depression Passes

New York.—It is rumored in inner circles that the proposed 5 to 25 per cent cut within the Paramount-Publix ranks will turn out to be nothing more than a loan, with the company paying back the amount cut from employees, plus interest just as soon as business snaps back and the organization gets on its feet.

The story going the rounds of Broadway today is that Adolph Zukor will make the above announcement in a few days, with the explanation that due to over-expansion right at the peak period, the P. P. organization finds itself in a pretty tight fix and in order to meet the big payments on theatre properties in September and March, this cutting move was necessary.

The Zukor statement is to assure employees they will be returned the money cut sometime during 1932, and that instead of the pruning of payrolls being cuts, they will be merely loans.

TRADE VIEWS

WALL STREET is funny. Wall Street is cold and a lot of Wall Street has little or no conception of what the motion picture business is or what it depends on to show a healthy profit at the end of the year.

The gang in the "street" is doing more to panic the industry at present than any other individual factor. They are throwing the scare into company heads, who, in turn are putting the panic on for the rest of the industry.

All those babies along the financial alley are concerned in is figures, yet they are refusing, in the present set-up of things, to read them right insofar as our business is concerned.

●

FOR YEARS the motion picture industry was a soft touch for bankers. Companies and individuals paid more for their loans than any other business—and they always paid. The color of the picture dollar took on a rainbow glitter to the Wall Street boys and they pushed each other aside to rush to the financial call of any and all companies.

Now that business, for the first time in many moons, is a bit off, and particularly at a time when our over-expansion due to their loans, is catching up on the poor theatre receipts, the boys are letting out a yell that is heard in every nook and corner of the globe. And, believe us, they are yelling murder!

●

THE financial wizards will not take into consideration that motion pictures are not suffering to the extent that other business is. They will not compare our industry to their own banking institutions, which did a little over-

(Continued on Page 2)

Going Down

Paramount and RKO broke further down on the stock ladder in yesterday's trading for new lows. Former hit 21 1/8 and latter 13 3/8. There was heavy trading in Paramount at this figure.

Will Radio Hold The Bag On Dix?

Rumors on the future of Richard Dix are reeling around Hollywood in gobs. He will go to United Artists to head a Dix unit, he is returning to Paramount, Warners are talking to him, etc., etc.

Dix asked about them stated, "I think tennis is a wonderful game."

The Radio star has taken on an agent for the first time in his long screen career, Joyce and Selznick. Margaret Ettinger is handling his personal publicity.

If Dix leaves Radio they will be holding the bag with at least three stories they have prepared with "Rich" in mind.

Roscoe Karns Suing Lawrence Tibbett

Alleged failure of Lawrence Tibbett to square up a three months' old grocery bill, lead Roscoe Karns, co-owner of a West Hollywood market to file suit for collection. A plaster is decorating Tibbett's Beverly Hills First National Bank account until the suit is settled.

Permanent Ban on Gangsters

Worcester.—Permanent ban was placed on gangster, racketeer and all films of similar type by police censors here yesterday. Reason given is that such pictures are demoralizing to the public welfare.

Warner Denies Salary Cuts

J. L. Warner, vice-president in charge of Warner production, denies that his organization will be forced to take a cut in their salaries, as reported in this publication yesterday.

J. L. stated: "There will positively be no reduction in salaries at our studios. However, there is in progress a general readjustment within the studio to meet the present economic conditions."

Joinville Studio Working On 5 Pictures

Paris.—Five new films started this week at Paramount's Joinville studios. The list includes one French, one German, two Spanish and an "international" film.

N. Y. Para. Serves Notice On 231

New York.—The home office of Paramount has given two weeks' notice to 231 employees that their services will no longer be required. Three department heads, several assistants and plenty of office help.

Niblo, Jr. to U. A.

Fred Niblo, Jr. has been signed by United Artists to do the continuity for "Street Scene." Tests for player parts are now being made.

Niblo left over the week-end to join King Vidor, who is to direct, on his yacht. They will confer on the story and remain away from the studio for a week or ten days.

Schulberg Leaving For Prod. Meet

B. P. Schulberg is leaving tonight for some spot between here and Kansas City to meet Sidney Kent, Sam Katz and Walter Wanger for a discussion of production as it pertains to the Hollywood studio.

B & K Profits Drop Nearly Half Million

New York.—Balaban and Katz have issued a statement for the year ending December 27, 1930. A net profit of $2,289,263 is shown after deduction of taxes and charges. This shows a loss of $460,979 in the net as against the earnings of $2,750,242 for 1929.

Powell-Lombard Will Join

William Powell and Carole Lombard have announced their engagement and will turn the trick as soon as both are free from studio duties.

Davies Off For Europe

Marion Davies left last night for New York and Europe. She will be gone two months.

Menjou At Radio For 'Sphinx' Pix

Adolphe Menjou will start at Radio tomorrow on a loan by Metro-Goldwyn-Mayer for "The Sphinx Has Spoken."

The picture sports a heavy cast consisting of Menjou, von Stroheim, Ilka Chase, Hugh Herbert, Lily Damita, Blanche Frederici, Lawrence Olivier, and others.

Writers Up In Air About Warners

A special meeting of the writers has been called to discuss the manner in which the Warner organization handled the crowd they dismissed during the shakeup at the studio because of the combining of Warners and First National production units.

Warner Bros. Sign Lilian Bond

Fixing her name to a long term contract at Warner Bros., Lilian Bond, noted stage player, was immediately assigned a role in "Larceny Lane." Roy Del Ruth is directing.

Fred Fleck Elevated

Fred Fleck, assistant director at Radio, has been made assistant studio manager working under C. D. White.

SHORTS LEAD NEWSREELS

In New York Twin Trans-Lux Houses

New York.—Check of the new twin Trans-Lux houses at 49th Street and Broadway during the first week of operation is showing the execs something of a freak. One of the houses is devoted exclusively to the showing of newsreels; the other features short subjects.

A cheering bit of news to short subject producers is that the twin showing the shorts is out-drawing its newsreel neighbor to the tune of three to two. A line invariably forms in front of the former house with the newsreels getting only the drop in patronage.

The fact that the Embassy is also operating on a newsreel basis may explain the freak that throws the business to the short house. Also regular theatre attendants know that they are sure to get a newsreel along with their other entertainment.

No MGM Salary Cut Studio To Be Trimmed

New York. — Metro-Goldwyn-Mayer will not put in a salary cut in their West Coast plant according to a very authoritative source here. They will, however, cut a lot of people off the payroll because of the economic depression. Most of this cut will be in writing department.

Frank Joyce–Myron Selznick, Ltd.

Personal Management

PRODUCTION

PICTURES IN PREPARATION

Columbia Studios

"FIFTY FATHOMS DEEP"—Dorothy Howell to adapt after finishing "Arizona." No other assignments.
UNTITLED—Jack Holt and Ralph Graves to star. Garrett Weston doing treatment and continuity. No other assignments.
"LET'S GET FAMOUS"—Charles Beldon doing treatment. No other assignments.
"THE MAN IN HER LIFE"—Robert Riskin on adaptation from story by Warner Fabian. No other assignments.
"FORBIDDEN"—Joe Swerling on adaptation. Barbara Stanwyck to star. No other assignments.

Fox Studios

"THE PLUTOCRAT"—From original story by Booth Tarkington. Will Rogers star. David Butler, director. Screen treatment, William Conselman.

Metro-Goldwyn-Mayer Studios

"HORSEFLESH"—From story by Fred Haslett Brennan. Dialogue by Willard Mack. Continuity by Jack Cunningham. Adapted by Wanda Tuchock. Charles Brabin to direct.
"LULLABY"—From the play by Edward Knoblock. Edgar Selwyn to direct. Cast: Helen Hayes.
"SEA EAGLES"—George Hill, director; story by Frank Wead. Cast: Wallace Beery, Marjorie Rambeau.
"SUSAN LENOX—HER RISE AND FALL"—From the story by David Graham Phillips. Continuity by Wanda Tuchock, Delmer Eaves and Zelda Sears. King Vidor to direct. Starring Greta Garbo, with Jean Hersholt, Karen Morley.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"SIDEWALKS OF NEW YORK"—Original by George Landy and Paul Gerard Smith. Adaptation by Willard Mack and Eric Hatch. Buster Keaton to star. Co-directors, Zion Myers and Jules White.

RKO-Pathe Studios

"DEVOTION" (Originally "Little Flat in the Temple")—From novel by Pamela Wynne. Screen play by Horace Jackson. Starring Ann Harding. Robert Milton to direct.
"THE GANGSTER'S WIFE"—From the Jack Lait novel, "Put on the Spot," adapted by George Rosener. Tay Garnett to direct. Cast: Helen Twelvetrees, Ricardo Cortez.
"SUICIDE FLEET"—From original by Lew Lipton, adapted by Marion Jackson. Cast: William Boyd.
"TIME TO KILL"—Starring Eddie Quillan. From original story by George Kibbe Turner. Adapted for screen by Earl Baldwin.
"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting.
"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting.

Radio Pictures Studios

"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy. Richard Boleslavsky to direct, with Lebedeff featured. Adaptation and dialogue by Doris Anderson.
"CHICAGO DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"NANCY'S PRIVATE AFFAIR"—From play by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"ARE THESE OUR CHILDREN"—From original by Wesley Ruggles, who will direct. Adaptation and dialog by Howard Estabrook.
"SHOULD WIVES WORK?"—From original by Al Boasberg, adapted by Anthony Veiller.
"CONSOLATION MARRIAGE"—From original by Bill Cunningham, adapted by Humphrey Pearson. Paul Sloane to direct.

Paramount Studios

"THE ROSE OF THE RANCHO"—Original by David Belasco and Richard Tully. Cast: Dolores Del Rio, Richard Arlen. Edward Goodman to direct. Scenarist, Dan Totheroh.
"MURDER BY THE CLOCK"—From the original story by Rufus King. Ira Hards, director. Scenarist, Bartlett Cormack. Cast: William Boyd, Lilyan Tashman, Regis Toomey, Wynne Gibson.
UNTITLED—Joseph von Sternberg, director. Marlene Deitrich, star.
"HUCKLEBERRY FINN"—From the story by Mark Twain. Norman Taurog, director. Scenarists, Sam Mintz, William Slavens McNutt and Grover Jones. Cast: Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl.
"SILENCE"—From the original story by Max Marcin. Starring Clive Brook and Mary Brian. Max Marcin and Louis J. Gasnier to direct. Max Marcin scenarist.
"RICH MAN'S FOLLY"—Original story and screen play by Oliver H. P. Garrett Starring George Bancroft. John Cromwell to direct.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman with Estelle Taylor as leading woman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From story by Armitage Trail. Adaptation by W. R. Burnett, Seton Miller and Fred Pasley. Howard Hawks to direct. Paul Muni for title role.
"GROUNDHOGS"—Air comedy. Original by Graham brothers, Jimmy Starr, Ebba Havez and Robert Benchley. Ed Sedgwick to direct. Additional dialogue by Al Boasberg.
"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove.
"QUEER PEOPLE"—From novel by Graham brothers, who are also on the adaptation. Leo McCarey to direct. Starring Jean Harlow. Adaptation and dialogue by Howard Green and R. L. Schrock.

Universal Studios

"WATERLOO BRIDGE"—With Rose Hobart and Kent Douglass. Adapted from stage play by Robert E. Sherwood. Screenplay by Benn W. Levy. Continuity by Tom Reed. Directed by James Whale. Supporting cast not complete. Locale London after war.
"HEAVEN ON EARTH"—Starring Lew Ayres; Sidney Fox featured. Adapted from the brilliant novel "Mississippi" by Ben Lucien Burman. Screenplay and dialogue by Ray Doyle. Directed by Russell Mack. Supporting cast: Harry Beresford as steamboat captain. Locale: Flood area Mississippi River at present time.
"LILIES OF BROADWAY"—No cast yet. Original screenplay and dialogue by William Hurlbut. Continuity by Carey Wilson. Directed by John Murray Anderson. Settings by Herman Rosse. Locale: New York City at present time.
"STRICTLY DISHONORABLE"—From the sensational stage hit by Preston Sturges. Screen play and added dialogue by Gladys Lehman. Directed by John M. Stahl. No cast. Continental background. Produced by Carl Laemmle, Jr.
SLIM SUMMERVILLE MARINE SHORT REEL COMEDIES—With Slim Summerville and Eddie Gribbon.
"BABY FACED KILLER"—Original screenplay by Donald Henderson Clarke. Starring Lew Ayres. Directed by William Wyler. Screenplay by Francis E. Faragoh.
"UP AND UP"—From the stage play by Eva Kay Flint and Martha Madison. Screenplay by Tom Reed. Directed by Cyril Gardner.
"FRANKENSTEIN"—From the old novel by Mary Woolstonecroft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screenplay by Garrett Fort.

Warner-First National Studios

WARNER BROTHERS

"BOUGHT"—Based on novel, "Jackdaw's Strut," by Harriet Henry. Alfred E. Green to direct. Adaptation and dialogue by Charles Kenyon and Raymond Griffith. Cast: Constance Bennett, Ben Lyon.
"THE STAR WITNESS"—Story by Lucien Hubbard. Cast: Frances Starr, "Chic" Sale, Edward J. Nugent, Grant Mitchell, Dickie Moore, Sally Blaine.
"SAFE IN HELL"—Story by Houston Branch. Dialogue by Maude Fulton.
"LARCENY LANE"—Original story by Kubec Glasmon and John Bright. Featuring James Cagney and Marian Marsh.

FIRST NATIONAL

"AS GOOD AS NEW"—From play by Thompson Buchanan. Adaptation by Robert Presnell and Walter DeLeon. Cast: Dorothy Mackaill. No other cast assignments. No directorial assignment.
"THE HONOR OF THE FAMILY"—Based on Balzac's play. Adaptation by James Ashmore Creelman. Lloyd Bacon to direct. Cast: Bebe Daniels, Warren Williams, Frederick Kerr, Alan Mowbray.
"MERRY WIVES OF RENO"—Adaptation and dialogue by Robert Lord. Starring Charles Butterworth. No other assignments.
"BLUE MOON MURDER"—Original story by S. S. Van Dine. Featuring Walter Huston and Loretta Young.
"OUR SOCIAL WORLD"—Original story by Robert Lord. Starring Marilyn Miller. Mervyn LeRoy to direct.
"LOCAL BOY MAKES GOOD"—Screen Play by Walter DeLeon. Starring Joe E. Brown. Lloyd Bacon to direct.

May 8, 1931 The Hollywood REPORTER May 8, 1931

The Answer to a Writers Prayer?

By the Chairman of Writers' Special Committee

Waldemar Young

. . Wherein is related the Who-What-Where-and-Why of Writers' "Special Committee" and the various "Sub-Committees," from which is expected to come the solutions to several vital problems existing between producers and writers . . . . . .

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For the information of writers who may know only vaguely of the existence of the Writers' Special Committee, and even less about how it came into being and what it expects to accomplish, I will set down, as briefly as possible, the important facts.

On March 26th, 1931, a letter was addressed to a selected list of writers, over the signature of Al Cohn, chairman of the Executive Committee of the Writers' Branch of the Academy. This letter was a call for a meeting, "in the hope of solving vital problems affecting the quality of motion pictures." The list was hand-picked from the membership rolls of the Writers' Branch of the Academy, the Screen Writers' Guild of the Authors' League of America, and from outside both organizations. The wish was to make it completely representative, regardless of organization affiliations or the lack of them.

Seventy letters were sent out. Fifty-five writers responded by attending the meeting, which was held the night of April 2nd, at the Writers' Club in Hollywood. Every branch of the screen writing craft was represented—contract writers from all the major studios —freelance writers and a liberal sprinkling of newcomers from the ranks of the Broadway playwrights. An invited guest was Elmer Rice, who, while not now a screen writer per se, was one of the organizers of the Screen Writers' Guild back in 1920 and has since taken a high place in the councils of the Dramatists' Guild.

The net result of the meeting was a resolution, adopted unanimously, empowering the chairman of the Writers' Branch of the Academy to appoint a committee whose duty it should be to make a complete survey of all studio practices affecting the writer, to formulate plans for the correction of existing evils, and to report back with recommendations, to a general mass meeting of all writers.

This committee, the Writers' Special Committee, held its organization meeting Monday night, April 13th. Originally of ten members, the number was increased to seventeen, by vote of the committee. The complete membership is now as follows:

Clara Beranger, Ralph Block, Al Cohn, Martin Flavin, Oliver H. P. Garrett, Benjamin Glazer, Howard Green, Percy Heath, Bradley King, Gerrit Lloyd, John Meehan, Herman Mankiewicz, Jane Murfin, Richard Schayer, James Seymour, Frank Woods, secretary; Waldemar Young, chairman.

Two meetings have been held since the organization meetings, with a great deal of work already accomplished. Through a General Survey sub-committee, with James Seymour, chairman, and Jane Murfin and Gerrit Lloyd serving as aides, letters were sent out to all writers whose names were available, asking that they report in writing conditions, in their personal experience, calling for correction. Replies have been classified, with the names of the writers strictly withheld, and the complaints sent along to other sub-committees within whose province the complaints have fallen.

These other sub-committees, and their membership, are as follows:

ETHICS—Ralph Block, chairman; A. P. Younger, Bartlett Cormack, Harvey Thew, Horace Jackson, Maurine Watkins, Dudley Nichols, Becky Gardiner.

CREDITS—Herman Mankiewicz, chairman; Richard Schayer, Carey Wilson, J. L. Mankiewicz.

FREE LANCE PROBLEMS—Clara Beranger, chairman; Edwin J. Mayer, Zoe Akins, Ernest Vajda.

LEGAL ASPECTS—Benjamin Glazer, chairman; Bayard Veiller, Elmer Rice.

WRITER-SUPERVISOR RELATIONS—Percy Heath, chairman; J. Grubb Alexander, Douglas Doty, Salisbury Fields, Grover Jones.

STORY SELECTION—Howard Green, chairman; John F. Goodrich, F. Hugh Herbert, Gladys Lehman, Julien Josephson.

ORGANIZATION—Oliver H. P. Garrett, chairman; Benjamin Glazer, James K. McGuinness, Wells Root, Francis Garagoh, Arthur Ripley, Lucien Hubbard.

It will be noted that, with the seventeen members of the Special Committee, the organization spreads, through its sub-committees, into more than forty writers working on the various problems.

Now as to future procedure:

When the Special Committee has its report formulated, a general mass meeting of writers will be called. The report, with its definite recommendations, will be submitted to this meeting. With such changes, if any, that the mass meeting may vote, these recommendations will then be embodied in:

(1) A standard contract for staff writers.

(2) A standard contract for free lance writers.

(3) A vasic agreement with the producers regarding certain ethical points not embodied in the two countracts.

With these three instruments prepared, the Special Committee will meet with a committee of producers to be appointed through the machinery of the Academy. We have been assured that this Producers' Committee will consist of the heads of the major studios, and not minor officials without authority.

We have every reason to believe that we will solve "vital" probmlems affecting the quality of motion pictures."

May 8, 1931 The Hollywood REPORTER May 8, 1931

This Amusement School of Ours

By Howard Estabrook, RKO Scenarist

No idea of the theater is more generally accepted by the wise ones than that you can't mix education with your drama. Just let the public suspect that you are attempting to put over a bit of educational spinach on your screen menu, and they will pass by your theater as though it were quarantined, so we are told. Is this true?

This curious notion persists, despite the fact that people were never so eager for learning as they are today. They are poring over biographies, essays, scientific treatises and all sorts of cultural volumes, as evidenced by records of book sales. They are crowding into night schools after a hard day's work to supplement their education. High schools and universities are active as never before.

However, when people consider amusement, they believe they do not want thinking mixed with it. They go to the theater only to be entertained; not to be instructed. Such is the peculiar psychology of mankind.

In spite of this resistance, the motion picture fan is eagerly absorbing a subtle education with screen entertainment, difficult to classify or measure, but nevertheless cultural and informative.

Authentic history was revealed in "Cimarron"—embellished, of course, with a story of dramatic interest. Few people could have been enticed into the theater to see an exposition of history; they came to be amused and while being amused they were instructed; many were scarcely aware that the development of the West included any such phase as the Oklahoma land rush. Not only were they informed of some of the high lights of the event, but their curiosity was aroused to the extent that they desired to know more about it.

In almost every city where "Cimarron" has been exhibited the interest aroused in its historical theme has been reflected in a dmand for volumes dealing with this page of American History. Libraries invariably reported a noticeable eagerness, not only for the book "Cimarron," but for historical annals dealing with settlement of Oklahoma, a true stimulus to education.

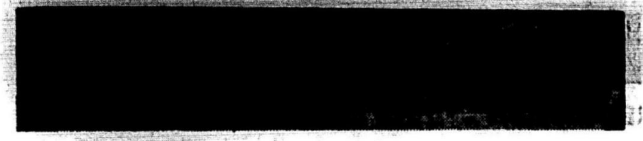
To me, the intrinsic knowledge acquired by absorbing what is seen on the screen is not so important as the curiosity it arouses in the spectator for more intimate and extended understanding of the subject. The Sahara Desert in itself does not intrigue many people to a study of it, but let a romantic story dealing with its strange and mysterious features be witnessed upon the screen and the fan feels a new desire to know more about it. And he usually takes pains to learn about it.

A hundred years ago, the average citizens had little conception of what the world was like beyond his own restricted horizon. Today the poorest countryman has explored the uttermost regions of the world by means of the cinema.

CAREY WILSON

Screen Plays

FANNY FOLEY HERSELF (Radio)
BEHIND OFFICE DOORS (Radio)
LILIES OF BROADWAY (Universal)



'DAYBREAK'

Philadelphia
Mastbaum Theatre

Inquirer
Captures the interest and attention with a host of always appealing detail and a careful avoidance of the obvious and hackneyed.

Record
What was frank and amusing in the original play has become a naughty innuendo in the film version. The adaptors were so embarassed by the censors that this picture has become a colorless ghost of the original story.

Evening Ledger
A light, placid film overladen with unimportant characters and minor incidents and lacking in neatly defined twists.

Bulletin
A rather wish-washy, unconvincing, disjointed tale. With a little more pep and better direction, the picture might have been a rather pleasing one.

'THREE GIRLS LOST'

Philadelphia
Fox Theatre

Inquirer
For all its lack of originality, due to the brisk and brittle dialogue and the intelligent direction, it holds the attention and a fair amount of interest.

Ledger
A pleasant and even delightful little film that owes much to its intelligent direction.

News
A commendable and worthy film of a wholesome, agreeable type, that is well-knit and engaging.

'BORN TO LOVE'

Indianapolis
Indiana Theatre

Star
It is synthetic in some of its development, but it is splendidly set up, capitally acted with all the elements for box office success.

'CRACKED NUTS'

Indianapolis
Circle Theatre

Star
The stars do the same stuff over and yet over again but always they come along with variations, reassuring to their public, that they are just as hilariously amusing as ever.

News
Not very diverting, for it all seemed too forced and too obvious. The humor is extremely facetious and slapstick.

'SHIPMATES'

Indianapolis
Palace Theatre

Star
No epic, but a pleasant entertainment in which we laugh at many good lines and enjoy a pretty romance.

Times
"Shipmates" comes under the head of darn pleasant entertainment. It gives Montgomery a chance to clown, fight, love and turn out to be an OK person.

News
Excellent fun for an idle hour. The photoplay is easy entertainment, sometimes slapstick, nearly always droll. The situations are farcical and diverting.

'YOUNG SINNERS'

Indianapolis
Apollo Theatre

Star
Sketchy in spots but generally entertaining. The idea is interesting. The way in which it is developed is sensational, at times more so than the purposes of the plot demand.

'LADIES' MAN'

Syracuse
Paramount Theatre

Post-Standard
Here is a picture which might have been termed unusually good if the last two or three reels had received different treatment.

Journal
Although the story isn't far above the average in itself, Powell's work makes it so.

'UNDER COVER'

Syracuse
Paramount Theatre

Journal
"Under Cover" has a good many laughs stored away in it and should prove popular with those who like a laugh with their entertainment.

Herald
A cross between comedy and melodrama. And as halfbreeds usually go, this picture has its delightful moments.

'SHIPMATES'

Syracuse
Loew's State Theatre

Journal
It is one of those pictures that holds your interest for more than an hour until the final fadeout saves something with which to climax all of the situations.

Post-Standard
In spite of the fact that there isn't a huge amount of story, the picture is decidedly amusing.

Herald
Lives up to the mark it sets for itself—light entertainment that steps right along. The story is not new, but it has been popped up with such snappy dialog and brisk direction that it comes forth shining.

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Alice White

In Constance Talmadge
Film "Breakfast for Two"
A Part With a Punch Granite 9145

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GENE MARKEY

Metro-Goldwyn-Mayer

AGNES BRAND LEAHY

•

Just Completed
"LET'S PLAY KING"
"IS ZAT SO"
(Working Title)

With Paramount-Publix
Three Years

Edw. Paramore, Jr.

Third Year Under Contract
With Paramount-Publix

Just Finished:
"Let's Play King"

Just Sold:
Western Mystery Story—
Original, Adaptation and Dialogue

Cyril Hume

Under Contract to
M-G-M

MARION JACKSON

WRITER

R-K-O PATHE

William Slavens McNutt
Grover Jones

doing

"HUCKLEBERRY FINN"

for Paramount-Publix

BERNARD SCHUBERT
(Contract Radio)

Adaptation-Dialog
for the next
RICHARD DIX
(picture in production)

(tentative title)
"THE RECKONER"
(Suggested by novel "SPLENDID CRIME")

PLAYS
BOOKS
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SCREEN PLAYS
CONTINUITY
ADAPTATION
DIALOGUE

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Francis Edwards Faragoh

Screen Play and Dialogue

"IRON MAN"
"TOO YOUNG TO MARRY"
"LITTLE CAESAR"

Now Writing
"BABY FACE KILLER"
Universal

RICHARD SCHAYER

Scenario Editor

•

UNIVERSAL

Waldemar Young

Adaptation—Continuity—Dialogue

In Production
"PENROD AND SAM"

To Be Released Shortly
"CHANCES"

George Rosener

"The Gangster's Wife"

"The Suicide Fleet"

Continuity and
Dialogue

●

For Pathe

AT A RECENT premier at the Fox Carthay Circle Theatre .. Marie Dressler said:—". . . to the writers, let us give our praise, our thanks. 'The play is the thing' is true today as it was in the time of Shakespeare." In line with Miss Dressler's thought, let us give praise to John Meehan, who so admirably and adroitly adapted Ursula Parrott's fictional achievement .. and created such clever human dialog for .. "Strangers May Kiss."

WALTER DE LEON
IS NOW WRITING FOR
FIRST NATIONAL
. . . . . .
HIS PREVIOUS PICTURES ARE
LISTED IN THE BIOGRAPHY

Laurence E. Johnson

M-G-M

●

"Bachelor Father"

Screen Play and Dialogue

●

"IT'S A WISE CHILD"

Original Play

(Belasco Hit of 1930)

Screen Play and Dialogue

May 8, 1931 The Hollywood REPORTER May 8, 1931

No Training Involved . . Anybody Can Write

—Says Carey Wilson

A bricklayer doesn't tell a carpenter how to drive a nail. A plumber is wary of advising a painter how to varnish a door. A mason is loath to suggest better ways of soldering pipe. But anybody can write.

So everybody tells the writer how to write. No training is involved, no tools are necessary to these amateur, though expert, dramatists. Not even a pencil—for they do not write the story. That always seems to be left to the writer.

And I am a little fed up on the answer that one need not be a hen in order to criticize an egg. The egg was all right when the hen laid it, and the hen did not intend the egg to be beaten anyway. And at laying an egg, no gourmet ever excelled the most inefficient female fowl.

The reason that non-writers are the best writers is because only the writer actually writes. He works. Had he only to plan a drama in his mind and tell someone else to work it out, he wouldn't be a writer. For unfortunately someone finally must write it. It's the writing that is the work. It's the writing that is the writing. It's the writing that is the achievement. And it's the writing—and only the writing, again and again—that makes a thinker into a writer.

Now I am conscious that bricklayer, mason, plumber, et al., require supervision, require intelligent plans and specifications. And I am conscious that the humblest workman can often suggest a practical improvement in even expert blue-printed plans. And any home builder can tell his architect of an alteration which makes the future home more pleasing to its prospective occupant.

But primarily that architect's knowledge of his art and craft is respected; that bricklayer's training, that plumber's apprenticeship, that mason's years of practice, are accepted as certain authority. But anybody can WRITE.

It isn't even a joke any more that the iceman has written a scenario. Because the iceman HAS written a scenario. So has the elevator boy.

ANYBODY can write!

●

Willard Mack
Metro-Goldwyn-Mayer

'SQUAW MAN' CERTAIN TO PLEASE 'SMILING LIEUTENANT' BIG FOR B. O.

Minus Bath-Tubs DeMille Okay.

"THE SQUAW MAN"
MGM
A Cecil B. DeMille Production

Direction ..... Cecil B. DeMille
Photography ..... Harold Rosson
Story ..... Edwin Milton Royle
Screen Play ..... Lucien Hubbard and Lenore Coffee
Dialogue ..... Elsie Janis
Film Editor ..... Anne Bauchens
Starring: Warner Baxter
Cast: Lupe Velez, Eleanor Boardman, Charles Bickford, Roland Young, Paul Cavanagh, Raymond Hatton, Julia Faye, DeWitt Jennings, J. Farrell MacDonald, Mitchell Lewis, Dickie Moore, Victor Potel, Frank Rice, Eva Dennison, Lilian Bond, Luke Cosgrave, Frank Hagney, Lawrence Grant, Harry Northrup, Ed Brady, Chrispin Martin.

With "The Squaw Man" De Mille proves that he can make a good, interesting and entertaining picture sans the use of fancy bath-tubs, orgies or glittering sets. Though very long in preview, the production will undoubtedly emerge a more than satisfactory screen play, being a dignified, well acted (though perhaps not entirely faithful) re-make of a highly successful and human story.

A young Englishman and his cousin are entrusted with the large fund for a regimental charity. One of them, Jim, a bachelor, is in love with his cousin's wife, and she returns it. He discovers that this man has misused the money in their care, and realizing that his love is hopeless, takes his cousin's disgrace upon his own shoulders and leaves England, no one, not even the wife, knowing that he is innocent. Under an assumed name in America, he takes up ranching and immediately incurs the enmity of his neighbor, a bad hombre, who wants to buy him out. Later in an attempt to "get" Jim, this man is killed by a young Indian girl, whom Jim has befriended. Unable to pin the murder on the Englishman, the sheriff lets him go. But the girl pursues him with dogged devotion. She nurses his wounds, cares for him; and Jim realizing his utter loneliness, finally permits her to stay. Seven years later, the cousin in England comes a'cropper during a Fox Hunt, and dies admitting his guilt in the old scandal. The wife and another member of the family leave immediately for America to find Jim. When she does, she finds his Indian wife to, and their little boy. Jim, even though he still loves the English girl, realizes that he must stay with his squaw who worships him. His countrymen, however, make him consent to their taking his adored child back to England with them—so that he may claim his heritage. Even though he tries to make her understand this, Jim's decision breaks the Indian girl's heart. At this time the sheriff appears, and having found indisputable proof that the Squaw was the murderess of Jim's neighbor, claims his prisoner. Jim is prepared to give his life to save her, but when they find her, she has killed herself. This, of course, leaves him free to "go back".

The entire picture has been handled with the utmost restraint and good taste, by De Mille. If there is any fault to find it is this very restraint which was a little too evident at times, and retarded the action considerably. The dialogue throughout was excellent, and the photography beautiful.

Warner Baxter surely gives the best performance of his long career; the work of the beautiful Eleanor Boardman and in this case, the passing Lupe Velez, left nothing to be desired. All the supporting players, well cast, were very good, particularly Bickford and McDonald. And more particularly, Roland Young.

The fact that this is a re-make will be entirely over shadowed by the tremendous drawing power of DeMille and the great cast of names in "The Squaw Man". Exhibs need have no qualms; for besides the glamor attached to this edition, the story always had plenty of audience appeal—and that still goes.

Touches Cut Too

Harry Brand, Samuel Goldwyn's press agent, says "Due to the general business depression, there will be a 25% cut in all loans."

Slapstick–Gags Put This Over

"THE PANIC IS ON"
Hal Roach
Released through MGM

Direction ..... James Parrott
Photography ..... Art Lloyd
Story ..... Staff
Dialogue ..... H. M. Walker
Film Editor ..... Richard Currier
Starring Charley Chase
Featuring Virginia Whiting

There are clever gags and amusing slapstick in this latest Charley Chase offering; and while it isn't one of his best, "The Panic Is On" has plenty to recommend it to the average audience.

Charley is a young man who acts up to what he has learned about force and will through a correspondence course.

He gets in the bad graces of his sweetheart's father when he unknowingly becomes the tool of a band of crooks and forces him to hand over a large sum of money. But he manages to make the father believe he saved the money for him from the crooks.

After more trouble he gets the girl, the father's fortune is wiped out in the market crash and they all set out to sell apples.

The material is good and well handled by the director.

The entire cast does excellent work, including a little dog which is responsible for a great deal of the fun.

Cruze Production in the Works at Educational

The James Cruze Production "Women Go On Forever" is now shooting at Educational. Walter Lang is directing Dan Rubin's story and the cast includes Clara Kimball Young, Marion Nixon, Paul Page, Eddie Lambert, Yola D'Avril and Tommy Jackson.

Vanderbilt to Satire Reno for Futter

Cornelius Vanderbilt, Jr., has been sent by Walter Futter, producer of "Curiosities" and "Travelaughs" for Columbia, to the Reno sector, to make a "Travelaugh" of the doings in the town where you can check your wife after a six weeks stay.

Coslow to M. C. at Blossom Room

Sam Coslow, song writer and publisher, has taken a leave of absence from Paramount to become master-of-ceremonies at the Roosevelt Blossom Room. He opens May 26. Vincent Barnett also goes on the program.

Ernst Lubitsch The Same Old Lubitsch

"THE SMILING LIEUTENANT"
Paramount

Direction ..... Ernst Lubitsch
Story ..... Ernst Vajda, Samson Raphaelson
Music ..... Oscar Straus
Lyrics ..... Clifford Grey
Cast Maurice Chevalier, Claudette Colbert, Mariam Hopkins, Charlie Ruggles, George Barbier, Hugh O'Connell, Robert Strange, Janet Reade, Con MacSunday, Elizabeth Patterson, Harry Bradley, Werner Saxtorph, Karl Stall, Granville Bates.

Here is a picture that spells box office, no matter from what angle you view it. It is a triple triumph as to story, direction and cast.

"The Smiling Lieutenant" is a revelation from a technical standpoint. It is a picture with a minimum of dialog and a maximum of action and situation. As a piece of writing and directorial workmanship it should prove an invaluable object lesson to a major portion of the producing fraternity.

Lubitsch has taken a tale of a young lieutenant in the Austrian army who was "selected" by a visiting Princess as her consort. He is in love with a very charming girl violinist who leads a women's orchestra and does not want to leave her, but a royal command is a royal command and he permits himself to be wedded to Her Royal Highness. But that is as far as he will go. Much of the comedy is secured through the refusal of the young man to consumate the marriage, but finally when the Princess takes to jazzing things up as far as her attire and personal mannerism are concerned, the husband sees her in a new light. There is a very cleverly worked out ending to the story, one that leaves the audience entirely satisfied with the logical manner, in which the love affairs of the principal trio are brought to a conclusion.

In a sense, the production might be classified as a "musical," for the motiviating theme is Oscar Straus' "Waltz Dream" waltz, and there are three musical numbers in the picture. Yet it is not a musical, it is a compelling love drama with a semi-farcical background that is wholly a burlesque on royalty. However, the action, in spots where there is an entire absence of dialog, is accompanied by a musical score that is synchronized perfectly to the tempo of the image and the situation. As a whole, it is most effective.

There is a moment, at about the third quarter, where a jazzy melody is introduced by the two principal women characters, that is not quite in keeping with the tempo of the action up to that point and it strikes a more or less jarring note. It has the effect of sticking a topical song of a comedy type into a charming operetta.

In the matter of casting, this picture leaves nothing to be desired. Maurice Chevalier is his charming, smiling self and his "affairs" with women are most cleverly handled; Claudette Colbert gives a performance that is priceless and Mariam Hopkins as the Princess proves herself a gem in a brilliant setting.

The most interesting feature of the production, however, is to note the minimum of dialog that was necessary to put the story over. There are moments that are rather risque but these are so deftly directed and cleverly handled by the cast that they are far from objectionable. They are also made to be most amusing, and so sophisticated that the juniors won't be able to get them at all. With all the picture will entertain them immensely.

Argentine Taxes In Turmoil

Buenos Aires. — Well-founded rumors here give the new tax arrangement a short life. The brunt of the work having fallen on Customs, which has to keep the books and turn itself into a film-exchange, the Customs is complaining of excessive work and also of lack of revenue. Indications are that the law will be revised and taxation based on film footage or weight reintroduced, heavier than formerly, of course, but nothing near so heavy as the 1,500 percent which originally caused all the trouble.

Anderson-Jackson Play

Doris Anderson and Joseph Jackson, scenarists, have completed a play titled "Smart Women" which will be produced on the local stage shortly with a feminine picture name in the leading role.

'Ground Hogs' Location

Howard Hughes' "Ground Hogs" troupe went on location yesterday (Sunday) to the government airport at March Field, Riverside.

Rambling Reporter

That was s-o-m-e party West Coast threw for the opening of the Arlington in Santa Barbara. . . . More stars went up on the special train than is generally seen here at an opening . . . Did you ever get a load of Charlie Murray and his Irish stories? Especially the one about the 36 Elephants? . . . It is not true that Senator Shortridge was signed by Sol Wurtzel after his dedication speech. . . . Vic McLaglen gave the domino party. . . . No stopping Fifi Dorsay when she grabs a "mike". . . . The natives did a flip-flop and handclap for Wallie Beery. . . . "Reg" Denny's speech in Franco-Italian. . . . Bruce Fowler, here, there and everywhere. . . . Jack Frost working harder than all-Fox trying to win a pot. . . . Virginia Cherrill spreading good cheer. . . . The Spanish versions headed by George Lewis. . . . Bill Oldknow looking very chipper. . . . George Bancroft taking a bow at the least noise. . . . You should have heard the Shortridge speech. . . . The Arlington one of the most beautiful theatres in the country. . . . Howard Sheehan getting the stage credit for the structure. . . . All of Santa Barbara out for the opening. . . . A great program cooked up by Marco. . . . One of the best openings we have ever attended. . . . Much praise to Fox West Coast.

Alice White

in

Billie Dove's

picture

'The American Beauty'

•

A Part With a Punch

•

GRanite 9145

Here's Who's Who What They've Done

In The World of Screen Writers

(Arranged Alphabetically)

And Here's Key To Authorship

Ad	Adaptation	OS	Original Story	°	Collaborated on
D	Dialog	SV	Screen Version	§	Additional
C	Continuity	M	Music	‡	Songs
P	Play	T	Treatment	wk	Working on
SP	Screen Play	A	Author	GerV	German Ver.
S	Story	Ver	Version	SpV	Spanish Ver.
O	Original	Rev	Revised	FrV	French Ver.

ABBOTT, GEORGE
"All Quiet on Western Front".....SP
"Manslaughter" .....Ad
ADLER, FELIX
"Feet First" .....SP°
AKINS, ZOE
"Sarah and Son".....Ad C&D
"Rose of the Rancho".....Ad, D&L
"Anybody's Woman" .....Ad C&D
"The Right to Love".....Ad C&D°
"Buy Your Woman".....Ad C&D°
ALEXANDER, J. GRUBB
"General Crack" .....SP&D
"Sweet Kitty Bellairs".....SP&D
"Outward Bound" .....SP&§D
"Moby Dick" .....SP&D
"Svengali" .....SP&D
"The Mad Genius".....Ad&D
"Co-respondent" .....SP&D
"A Notorious Affair".....SP&D
ANDERSON, DORIS
"Among the Married".....Ad C&D
"Anybody's Woman" .....Ad
"Fast and Loose".....Ad
"Grumpy" .....Ad C&D
"Charming Sinners" .....Ad C&D
"The Wolf of Wall Street"..Ad C&D
"The Marriage Playground"..A, C&D
"Tish" .....Ad C&D
"Strange Woman".....SP&D
ANDERSON, JOHN MURRAY
"King of Jazz".....S
ANDERSON, MAXWELL
"All Quiet on Western Front"..Ad&D
ANDREWS, DEL
"All Quiet on Western Front"..Ad&C
ANTHONY, WALTER
"Scarlet Pages" .....SP
ATTERIDGE, HAROLD
"Not Damaged" .....D
AUBREY, JAMES K.
"Under Montana Skies".....SP&D°
BAKER, MELVILLE
"One Romantic Night" .....Ad&D
"Reaching for the Moon".....S°
"Smiling Thru" .....Ad&D
BALDWIN, EARL
"The Widow from Chicago".....SP&D
"Sweet Mama" .....OS, SP&D
"Naughty Flirt" .....OS, SP&D
"College Lovers" .....OS, SP&D
"Man Crazy" .....OS, SP&D
"High Pressure" .....OS, SP&D
"Salvation Nell" .....Ad
"Broadminded" C
"Lion's Share" .....OS
"Show Girl in Hollywood".....OS, FrV
BANYARD, BEATRICE
"Caught Short" .....C°
"Reducing" .....C&D°
BARRY, TOM
"The Red Sky" .....OS, SP&D
"East Lynne" .....SP°
BEHRMAN, S. N.
"The Sea Wolf" .....D
"Lightnin'" .....Ad°
"Devil With Women" .....SP&D
"Liliom" .....SP&D
BELL, MONTA
"Fires of Youth" .....S&Ad
BENET, STEPHEN VINCENT
"Abraham Lincoln" .....Ad, C&D°
BENNISON, ANDREW
"On the Level" .....D
BERANGER, CLARA
"Bless You Sister".....Ad
"Lipstick" .....Ad&D
"Red Flame and White".....OS&D
BLOCK, ALFRED
"Way Out West" .....S&C°
BLOCK, RALPH
"The Arizona Kid" .....S, Ad&D
"The Sea Wolf" .....Ad
BOASBERG, AL
"Free and Easy" .....OS&D
"Dough Boys" .....OS&D
"Fifty Million Frenchmen" .....D
"Cracked Nuts" .....OS
"Parents Should Marry" .....OS
"Call Me Flash" .....OS
"Everything's Rosie" .....OS&D°
BOLTON, GUY
"Sally" .....O
"Transatlantic" .....S
"Girl Crazy" .....
"Palmy Days" .....S°
"The Cuckoos" .....P°
BOYLAN, MALCOLM STUART
"Connecticut Yankee" .....D°
"Shipmates" .....D°
BRANCH, HOUSTON
"Shanghaied Lady" .....Ad&D
"Captain of the Guard" .....OS&C
"Square Shoulders" .....OS
"I Like Your Nerve" .....SP
"Safe in Hell" .....OS
BRIGHT, JOHN
"The Public Enemy" .....OS°
BROMFIELD, LOUIS
"One Heavenly Night" .....OS°
BROOKS, GEORGE
"Double Cross Roads" .....Ad
BROWN, LEW
"Just Imagine" .....OS&D°
BROWN, MARTIN
"The Virtuous Sin" .....SP&D°
BROWN, ROWLAND
"Doorway to Hell" .....OS
"Quick Millions" .....S°
BROWNING, TOD
"Outside the Law" .....S°
"Dracula" .....Ad&D°
BUCKINGHAM, TOM
"Hell's Island" .....Ad
"Her Man" .....SP°
"The Painted Desert".....OG&SP
"Salvaged" .....Co-A
BUCKNER, ROBERT
"For the Love O' Lil".....D
BUFFINGTON, ADELE
"Aloha" .....Ad C&D
"Swellhead" .....C&D
"Just Like Heaven".....O, C&D
"Love, Life and Laughter".....Ad&C
"Extravagance" .....Ad C&D
BURKE, EDWIN
"The Man Who Came Back".....SP
BURNETT, W. R.
"Little Caesar" .....OS
"The Iron Man" .....OS
BUTLER, FRANK
"Untamed" .....O&SV
"Montana" .....O&SV
"Remote Control" .....Ad
"New Moon" .....Ad&C°
"Three French Girls" .....Ad&C°
"Working Girls" .....O
"Strictly Unconventional" .....Ad&D°
CAESAR, ARTHUR
"So Long Letty" .....C&D
"The Aviator" .....D
"She Couldn't Say No" .....Ad&D
"Life of the Party" .....Ad&D
"Soldier's Plaything" .....Ad&D
"Divorce Among Friends" .....Ad&D
"Three Faces East" .....D&Ad°
"Bad Women" .....O, Ad, C&D
"Fighting Caravans" .....RevD
"The Gang Buster" .....RevD
"Gold Dust Gertie" .....D
"Lonely Gigolo" .....Ad&D
CAIRNS, DOROTHY
"Sin Takes a Holiday".....S
CALLAHAN, CHARLES
"Campus Champs" .....Ad
CARLISLE, HELEN GRACE
"Mother's Cry" .....OS
CARNER-RIBALTA, JOSE
"El Cuerpo del Delito"
(Benson Murder Case).....SpAd&D
"Amor Audaz"
(Slightly Scarlet) .....SpAd&D
"Galas de la Paramount"
(Paramount on Parade) .....Sp§D
"Cas Carrabias"
(Grumpy) .....SpAd&D
"El Dios de Mar"
(The Sea God) .....SpAd&D
"Gente Alegre"
(Gay People) .....SpAd&D
CHAPLIN, CHARLES
"City Lights" .....S
CHURCHILL, EDWARD
"High River" .....Ad
CLARK, FRANK HOWLAND
"The Utah Kid" .....S, C&D
CLARKE, DONALD HENDERSON
"Born Reckless" .....OS
CLARKE, KENNETH B.
"Rough Romance" .....OS
CLEMENTS, COLIN
"Call of the West".....OS°SP&D
"Sweethearts on Parade".....C&D
CLEVELAND, GEORGE
"Sunny Skies" .....D
CLIFT, DENISON
"U-Boat Commander" .....Ad C&D
CLYMER, GEORGE
"What Men Want" .....C&D°
COFFEE, LENORE
"Mother's Cry" .....Ad&D
"The Honor of the Family".....Ad
"The Squaw Man" .....Ad
"Bed and Board" .....OS, Ad&D
COHN, AL
"Numbered Men" .....Ad&D
"Feet First" .....OS
"Sweethearts on Parade" .....S°
CONDON, CHARLES R.
"Brothers" .....Ad&C°
CONNELL, RICHARD
"Not Damaged" .....OS
"Cheer Up and Smile" .....OS
CONNORS, BARRY
"Charley Chan Carries On".....SP&D
"Women of All Nations" .....D
CONSELMAN, WILLIAM
"Red Hot Rhythm" .....S&D°
"Whoopee" .....Ad C&D
"Love Among Millionaires" .....Ad C&D°
"A Connecticut Yankee" .....Ad C&D
"The Land Rush" .....D
"Not Exactly Gentlemen" .....C&D°
"Six Cylinder Love" .....Ad
CORMACK, BARTLETT
"The Front Page" .....C&D
"The Glass Key" .....Ad C&D
"Kick In" .....Ad&D
"The Benson Murder Case" .....SP&D
"Buy Your Women" .....
"Murder by the Clock" .....A&C
"The Spoilers" .....Ad C—D
CORRIGAN, LLOYD
"Anybody's War" .....SP
"Dude Ranch" .....Ad°
"The Lawyer's Secret" .....SP&D°
"The Return of Dr. Fu Manchu" .....SP&D°
CRAM, MILDRED
"Girls Together" .....O&Ad
"Honolulu" .....OS
"Susan Lennox" .....Ad
"Reno" .....D
CREELMAN, JAMES ASHMORE
"Half Shot at Sunrise".....OS
"Danger Lights" .....OS, Ad&D
"The Dove" .....Ad&D
"The Honor of the Family".....Ad&D
CROSBY, PERCY
"Skippy" .....OS
CUMMINGS, RUTH
"Daybreak" .....Ad
"Never the Twain Shall Meet".....D
DARLING, W. SCOTT
"Caught Cheating" .....OS&D
"Ex-Bartender" .....OS&D
"The Way of All Fish".....Ad&D
"The Boy Friend" .....Ad
"The Fraternity House" .....Ad
"Borrowed Wives" .....OS&D
"One Punch O'Toole" .....OS&D
"De Woild Champion" .....OS&D
DAVES, DELMAR L.
"So This Is College" .....OS
"Queen Kelly" .....Ad&V
"Shipmates" .....OS, C&D°
DAVIES, DONALD
"Rough Romance" .....D
DAVIS, DORRANCE
"The Virtuous Husband" .....P
DAVIS, OWEN, SR.
"So This Is London" .....Ad&D

Here's Who's Who Credits on This Week's Shooting at All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Cast
Columbia Studios						
THE PAGAN LADY	William Dubois	Ben Glasner	Ben Glasner	A. L. Pierce	J. F. Dillon	**Evelyn Brent**, Conrad Nagle, Charles Bickford, Roland Young, Wm. Farnum, Gwenn Lee
FIFTY FATHOMS DEEP	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	**Jack Holt**, Richard Cromwell, Loretta Sayers
Fox Studios						
TRANSATLANTIC	Guy Bolton	Guy Bolton	Guy Bolton	Guy Bolton	W. K. Howard	**Greta Nissen, Edmund Lowe**, Lois Moran, John Halliday, Jean Hersholt, Myrna Loy, Earle Fox
WYOMING WONDER	Max Brand	Ralph Block	A. H. Cohn	A. H. Cohn	I. Cummings	**George O'Brien**, Sally Eilers, Rita LaRoy, Humphrey Bogart, James Kirkwood, Stanley Fields
Metro-Goldwyn-Mayer Studios						
HORSEFLESH	F. H. Brennan	Chas. Brabin	Chas. Brabin Wanda Tuchock	Willard Mack	Chas. Brabin	**Ernest Torrence**, Clark Gable, Madge Evans, Lew Cody
SIDEWALKS OF NEW YORK	George Landy Paul G. Smith			Willard Mack Rob Hopkins	Zion Myers Jules White	**Buster Keaton**, Anita Page, Cliff Edwards
THE GREAT LOVER	Dietrichstein The Hattons	The Hattons	The Hattons	The Hattons	Harry Beaumont	**Adolphe Menjou**, Irene Dunne, Neil Hamilton, Olga Baclanova, Ernest Torrence, Cliff Edwards
POLITICS	Robert Hopkins	Wells Root	Wells Root	Zelda Sears M. S. Boylan	Chas. Reisner	**Marie Dressler, Polly Moran**, Rosco Ates, John Miljan, Karen Morley, Wm. Bakewell
Paramount Studios						
MONKEY BUSINESS	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	McLeod	**Four Marx Brothers**, Tom Kennedy, Harry Woods, Thelma Todd, Rockliffe Fellowes, Otto Fries
SECRET CALL	Wm. DeMille	Eve Unsell Arthur Kober	Eve Unsell Arthur Kober	Eve Unsell Arthur Kober	S. Walker	**Richard Arlen**, Peggy Shannon, Wm. B. Davidson, Chas. Trowbridge, Chas. D. Brown
THE MAGNIFICENT LIE	Leonard Merrick	Samson Raphaelson	Samson Raphaelson	Samson Raphaelson	Berthold Viertel	**Ruth Chatterton**
MURDER BY THE CLOCK	Rufus King	Bartlett Cormack Henry Myers	Bartlett Cormack Henry Myers	Bartlett Cormack Henry Myers	Ed. Sloman	**William Boyd**, Lilyan Tashman, Regis Toomey
Radio Pictures Studios						
FULL OF NOTIONS	Douglas McLean	Ralph Spence	Ralph Spence	Ralph Spence	William Seiter	**Bert Wheeler, Robert Woolsey**, Dorothy Lee, Lucy Beaumont
THE RECKONER	George Coodchild	Bernard Schubert	Bernard Schubert	Bernard Schubert	J. Walter Ruben	**Richard Dix**, Shirley Grey, Alan Roscoe, Carl Gerrard, Edmund Breese, Purnell Pratt, Paul Hurst
NANCY'S PRIVATE AFFAIR	Myron Fagin	Salisbury Fields	Salisbury Fields	Salisbury Fields	Gregory LaCava	**Mary Astor**, Robert Ames, Edward Everett Horton
RKO-Pathe Studios						
THANKS AGAIN	Henry Sweet	Henry Sweet	Henry Sweet	Henry Sweet	Henry Sweet	**Ed. Kennedy**
THE IRON CHALICE	O. R. Cohen	W. De Leon	W. De Leon	W. De Leon	Tay Garnett	**Helen Twelvetrees**, Ricardo Cortez, John Garrett
THE MAD MARRIAGE	Jack Lait	Geo. Rosener	Geo. Rosener	Geo. Rosener	Fred Niblo	**Bill Boyd, Dorothy Sebastian**
Universal						
DANGER ISLAND	Henry McRae	Henry McRae	Henry McRae	Henry McRae	Ray Taylor	**Kenneth Harlan**, Lucille Brown, Walter Miller, Andy Devine, Tom Ricketts, William Thorne
LEATHER NECKERS	James Mulhauser	Francis Martin	Francis Martin	Francis Martin	Harry Edwards	**Slim Summerville**, Eddie Gribbon, Eleanor Hunt, Pat Harmon
LASCA OF THE RIO GRANDE	Tom Reid	Randall Faye	Randall Faye	Randall Faye	Ed. Laemmle	**Leo Carrillo**, John Mack Brown, Dorothy Burgess, Slim Summerville, Frank Cappo
HEAVEN ON EARTH	Ben L. Berman	Ray Doyle	Ray Doyle	Ray Doyle	Russell Mack	**Lew Ayres**, Anita Louise, Henry Beresford
Warner-First National Studios						
WARNER BROTHERS						
SIDE SHOW	W. K. Wells	W. K. Wells	Arthur Caesar	Arthur Caesar	Roy Del Ruth	**Winnie Lightner**, Chas. Butterworth, Evalyn Knapp, Donald Cook, Guy Kibbes, Louise Carver
BOUGHT	Harriet Henry	Chas. Kenyon Ray Griffith	Chas. Kenyon Ray Griffith	Chas. Kenyon Ray Griffith	A. E. Green	**Constance Bennett**, Ben Lyon
CO-RESPONDENT	Roland Pertwee	J. G. Alexander	J. G. Alexander	J. G. Alexander	A. E. Green	**Wm. Powell**, Marian Marsh, Doris Kenyon, Allison Skipworth, Frederick Kerr, Lumsden Hare
STAR WITNESS	Lucien Hubbard	No credit	No credit	No credit	William Wellman	**Walter Huston**, "Chic" Sale, Frances Starr, Eddie Nugent, Sally Blane
FIRST NATIONAL						
HONOR OF THE FAMILY	Based on play by Balzac	J. A. Creelman	J. A. Creelman	J. A. Creelman Roland Pertwee	Lloyd Bacon	**Bebe Daniels**, Warren Williams, Frederick Kerr, Allan Mowbray
PENROD AND SAM	Booth Tarkington	W. Young	W. Young	W. Young	Wm. Beaudine	**Leon Janney**, Junior Coghlan, Billy Lord, Nestor Aber, Dorothy Peterson, Matt Moore
HOW TO PLAY GOLF					Geo. Marshall	**Bobby Jones**

'U' Still Title Searching

Universal has changed it's mind again on the new title for "Mother's Millions", which was to be released nationally as "The She-Wolf of Wall Street". Studio is searching for another name.

Mickey McGuire Short Starts at Darmour

Darmour Studio starts production today on "Mickey's Diplomacy," a new short featuring Mickey McGuire. Al Herman is directing.

Sheekman to Para.

Arthur Sheekman, Broadway musical comedy sketch writer, has been signed by Paramount to prepare additional comedy dialogue for "Monkey Business" which stars the Four Marx Brothers.

Burr Signs Hines

C. C. Burr has just completed a deal with Johnny Hines to star him in four features adapted from stage successes. Pictures will be made during times Hines is not busy at major studios.

J. Mankiewicz Vacations

Joseph Mankiewicz, Paramount writer, will leave June 20 for a three months vacation trip to Europe.

In Paris, he will meet Frank Tuttle and Oliver H. P. Garrett.

May 8, 1931 The Hollywood REPORTER May 8, 1931

Writer in King's Seat . . .

. . . Long Live the King!

● *The motion picture industry will need from 400 to 600 stories for the coming year's product. Where is this material coming from? The theatre, here and abroad, may contribute 25 to 50 plays. There will be an additional 50 to 75 screen vehicles from published stories. There may be around 50 more produced as a result of material purchased by the studios last year and the year before, and for some reason or other, have not been produced. The short end of the above count will total 125; the long end 175. What of the rest? From what source are we to get from 200 to 400 additional vehicles.*

It is the opinion of this writer that the greatest "bull market" for original stories will be seen this coming year . . . that writers with ideas and the ability to put them on paper have a greater chance now than ever before . . . that, for the first time in the history of the screen, studios must look to authors of proven ability for material written directly for the screen. The writer has the motion picture industry "on the spot." By his rise or fall, so will the picture business rise or fall. Story material is given first ranking in all matters pertaining to pictures. The writer is in the king's seat. And what's more . . . he will have to be kept there, if the industry is to survive.

There has been a lot of discussion regarding the "writers demands," their salaries, their credits and the position of the studios in these matters. All of this—acting as a bomb-shell when the writer first asked that his position be defined—has now died down to an occasional statement of facts. Studio officials realize what writers now mean to pictures. They have every desire to meet with them, discuss the problems of both and, when an understanding is reached, it will only mean one thing . . . . BETTER MOTION PICTURES.

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'EVERYTHING'S ROSIE' A RIOT OF LAUGHTER, WOOLSEY HITS

One of Year's Best Comedies

"EVERYTHING'S ROSIE"
Radio

Direction ..... Clyde Bruckman
Story by ..... Al Boasberg
Adaptation ..... Tim Whelan
Dialog ..... Ralph Spence and Al Boasberg
Photography by ..... Nick Musuraca
Cast: Robert Woolsey, Anita Louise, John Darrow, Florence Roberts, Frank Beal, Alfred P. James, Lita Chevret, Clifford Dempsey.

Al Boasberg and Robert Woolsey herewith furnish one of the funniest evenings of fun laughed at in a long time. And it's all good, clean fun, without double meaning wise-cracks and suggestive gags. What's more, the fun is all original, or, at least, original interpretations of good old stuff that's withstood the ages. It's Al Boasberg's written humor plus Bob Woolsey's comic pantomime and clever reading of lines; an equally 50-50 credit.

The story is all about a carnival medicine man, who has no carnival, but who crashes along on any carnival he can find until the sheriff finds he has no license. Then he looks for another carnival.

During his wanderings with a dozen spiels for a dozen different lines, he picks up an orphaned three-year-old baby girl and brings her up, schooling her to be his assistant at everything from selling horse pills to fortune telling.

In one of the carnival stands the grown-up girl finds her love interest and wants to settle down, so her adopted papa turns auctioneer. The girl and her love interest are crossed by a jealous home-town girl as papa gets into a jam trying to entertain with the old shell game. But it all turns out for a happy finish and the old boy goes back to carnivaling.

Robert Woolsey owns the whole show, spieling the fastest and wittiest monologues that make the old side-show hawkers sound like radio announcers.

Next of importance to Woolsey's performance is the exceptionally funny dialogue written by Al Boasberg and Ralph Spence.

Anita Louise is adorable as the ingenue who plays "Rosie," the grown-up orphan. She should have no trouble in making other girls in this class look to their laurels, for this girl has everything.

John Darrow is very good, too, as the love interest who causes the girl to want to settle down. While Lita Chevret has only a few scenes, she handles them well as the jealous society girl in the town in which they settle.

"Everything's Rosie" should pack them in, anywhere, any kind of an audience in any kind of a community, children included.

Forever After!

A wag at Universal strutted his stuff at the party given for Junior Laemmle on the occasion of his election to a vice-president of the corporation.

A wreath of ever-lasting flowers was presented to the youthful executive with the inscription: "From Eric von Stroheim."

DeMille To Russia On Production Idea

Cecil B. DeMille may make pictures in Russia for export into this and other countries as well as for "home" consumption, he revealed last night in an exclusive statement to the Hollywood Reporter.

While he has no definite plans, he stated, it is his intention to visit the country, famous for its "Five Year Plan" and while enjoying a vacation, keep an eye open for business.

Although there is a 30-day limit for foreigners on Russian passports, DeMille said that the Russian government officially told him that he could stay "as long as he likes." It is possible, he admitted, that the Russian government may cooperate with him in the production of films.

Reservation has been made on the Bremen, sailing from New York on June 30.

Double Features Worry Short Prods.

New York—Short subject producers are looking with dismay at the present ever-growing menace to their product through the playing of double features by some of the larger circuits in their efforts to combat the like policy which the independents are following.

A continuance of this condition will make it a very difficult problem for the selling forces of the short subjects in the field for the coming season.

There was considerable hope that the situation as it existed between the independents and circuit operators in Chicago would have been straightened out last week, but from the present outlook there isn't a chance of anything definite regarding the elimination of double feature playing until about the first of July. This will of necessity slow up the short subject selling.

Shirley Grey Signs As Lead For Dix

Shirley Grey has been signed by Radio to play opposite Richard Dix in "The Reckoner." The deal was made through Sam Goldwyn, who holds a contract with Shirley.

Girls For "Helga"

Leyland Hodgson, Lita Chevret, Arlene Judge and Ruth Weston to Radio's "Helga," starring Betty Compson.

New Alignment With Tiffany

Under the new alignment following a three-cornered conference with Earl Hammons, L. A. Young and Grant L. Cook sitting in, Tiffany this week gets under way with production under a new financial set-up.

Phil Goldstone, whose position at Tiffany has been more or less uncertain, remains definitely as production head.

L. A. Young, who a few weeks ago announced that he was virtually through with backing the Tiffany production schedule, will, it is understood, continue to finance Tiffany's pictures to the point of actual shooting budget.

According to the set-up now Earl Hammons, the big chief at Educational, will, on completion of Tiffany's production, furnish negative costs, plus distribution costs, et cetera.

Phil Goldstone, it is further understood, has been given a free hand to go ahead with production and, as announced in The Reporter early this week, has three stories already lined up. Only features with potential box-office material will be shot. No effort will be made to go further into the shorts market than a continuance of the Chimp series of two-reelers. In this way, Young, who is a big business man, expects to get back some or all of the $6,000,000 or more he already has sunk in Tiffany.

Col. Will Release 15 Shorts From Futter

New York.—Columbia has contracted for the release of 15 "Travellaughs" to be produced by Walter Futter with John P. Medbury doing the talking.

Nils Asther Signs On Long Term Contract

After a year's absence, MGM will bring Nils Asther back to the screen. New voice tests proving satisfactory, he has been signed to a long term contract.

Winifred Dunn Writes Script For May Robson

Herman M. Gumbin has signed Winifred Dunn to write screen play, continuity and dialog for May Robson's next Liberty picture, yet untitled. James Flood will direct.

Ernest Pascal Returns To Paramount's Fold

Ernest Pascal has returned to the Paramount fold as a contract writer. Pascal recently completed an original, "The Age For Love" in which Howard Hughes will star Billie Dove.

Bebe On Way Home

New York.—Bebe Daniels, Ben Lyon and Bebe's mother left here today for Hollywood.

UFA To Open New York Theatre

New York.—Within the next few days there will be an official announcement to the effect that the UFA organization has secured a theatre on Broadway or just off the Main Stem at which the UFA product in the original language will be shown exclusively. F. Wynne Jones, the American representative of the great German producing organization today admitted that negotiations were under way for a theatre in New York for his company.

The New York house, however, is to be but the first stepping stone toward a nation-wide chain of some thirty-five to forty houses at which the UFA product will be shown. The entire chain is to be a UFA operation throughout and the great German and German-American population centers, such as Cincannati, St. Louis, Milwaukee, and Chicago, are to be the points in which the UFA exhibition policy is to be inaugurated after the New York house is set.

Dickinson Circuit Opens Mgrs. Training School

Lawrence, Kan.—Glen W. Dickinson, president of the theatre circuit bearing his name, has opened a Theatre Managers' Training School here. Courses will embrace all phases of operation. Regular tuition fees are to be charged.

Jed Kiley, Writer, Gets Rights To Harems

Jed Kiley, writer, signed in Paris by Rowland Brown to work on his next script for Fox, tentatively titled "While Paris Sleeps," arrived from abroad displaying exclusive permission to make a picture in the old Constantinople harems.

The official permission was granted by the Governor of Istanbul; Istanbul being the city name of Constantinople since the deposition and death of the Sultan a few years ago. It is said to be the first time in history that such permission has been granted.

Mitzi Green To Lead 1000 Kid Orchestra

Mitzi Green, Paramount's kid star, next Sunday will lead an orchestra in the Hollywood Bowl, composed of 1000 violins played by children. The concert will be shot by the newsreels.

Moffitt on Original

Jack Moffitt has completed the script of "Prairie Gold" and has been assigned to write an original story at Universal.

Adrianne Ames At Para.

Lily Shadur, of the Associated office, signed Adrianne Ames with Paramount on a five-year ticket.

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HOWARD ESTABROOK

"CIMARRON"

Screen Version and Dialogue

A Wesley Ruggles Production

▼

In the Cutting Room:

"THE WOMAN BETWEEN"—
Screen Version and Dialogue
A Victor Schertzinger Production

In Preparation:

"COCKEYED YOUTH"—
(Working Title) ***Screen Version and Dialogue***
A Wesley Ruggles Production

"Kismet"—"Hell's Angels"—"The Bad Man"—"Street of Chance"
"The Virginian"

Dialogue by Malcolm Stuart Boylan!

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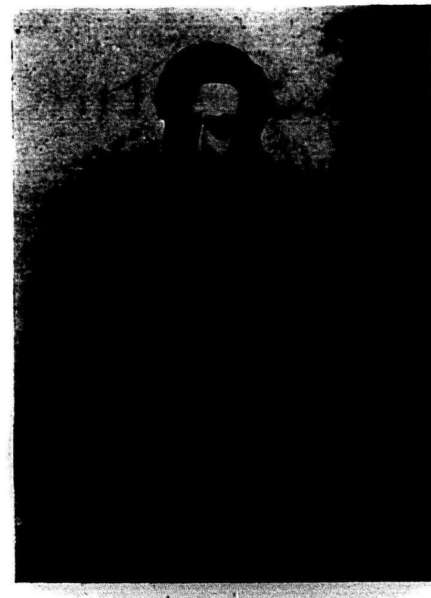

EDGAR ALLEN WOOLF
with
M - G - M

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PICTURES IN PREPARATION

Columbia Studios

"FIFTY FATHOMS DEEP"—Dorothy Howell to adapt after finishing "Arizona." No other assignments.
UNTITLED—Jack Holt and Ralph Graves to star. Garrett Weston doing treatment and continuity. No other assignments.
"LET'S GET FAMOUS"—Charles Beldon doing treatment. No other assignments.
"THE MAN IN HER LIFE"—Robert Riskin on adaptation from story by Warner Fabian. No other assignments.
"FORBIDDEN"—Joe Swerling on adaptation. Barbara Stanwyck to star. No other assignments.

Fox Studios

"THE PLUTOCRAT"—From original story by Booth Tarkington. Will Rogers star. David Butler, director. Screen treatment, William Conselman.

Metro-Goldwyn-Mayer Studios

"HORSEFLESH"—From story by Fred Haslett Brennan. Dialogue by Willard Mack. Continuity by Jack Cunningham. Adapted by Wanda Tuchock. Charles Brabin to direct.
"LULLABY"—From the play by Edward Knoblock. Edgar Selwyn to direct. Cast: Helen Hayes.
"SEA EAGLES"—George Hill, director; story by Frank Wead. Cast: Wallace Beery, Marjorie Rambeau.
"SUSAN LENOX—HER RISE AND FALL"—From the story by David Graham Phillips. Continuity by Wanda Tuchock, Delmer Eaves and Zelda Sears. King Vidor to direct. Starring Greta Garbo, with Jean Hersholt, Karen Morley.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"SIDEWALKS OF NEW YORK"—Original by George Landy and Paul Gerard Smith. Adaptation by Willard Mack and Eric Hatch. Buster Keaton to star. Co-directors, Zion Myers and Jules White.
"THE GREAT LOVER"—From the play by Frederick Deitrichstein and Frederick and Fanny Hatton. Arthur Robison to direct. Cast: Adolphe Menjou, Irene Dunne, Ralph Graves, Olga Baclanova, Ernest Torrence.

RKO-Pathe Studios

"DEVOTION" (Originally "Little Flat in the Temple")—From novel by Pamela Wynne. Screen play by Horace Jackson. Starring Ann Harding. Robert Milton to direct.
"THE GANGSTER'S WIFE"—From the Jack Lait novel, "Put on the Spot," adapted by George Rosener. Tay Garnett to direct. Cast: Helen Twelvetrees, Ricardo Cortez.
"SUICIDE FLEET"—From original by Lew Lipton, adapted by Marion Jackson. Cast: William Boyd.
"TIME TO KILL"—Starring Eddie Quillan. From original story by George Kibbe Turner. Adapted for screen by Earl Baldwin.
"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting.
"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting.

Radio Pictures Studios

"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy. Richard Boleslavsky to direct, with Lebedeff featured. Adaptation and dialogue by Doris Anderson.
"CHICAGO DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"NANCY'S PRIVATE AFFAIR"—From play by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"ARE THESE OUR CHILDREN"—From original by Wesley Ruggles, who will direct. Adaptation and dialog by Howard Estabrook.
"SHOULD WIVES WORK?"—From original by Al Boasberg, adapted by Anthony Veiller.
"CONSOLATION MARRIAGE"—From original by Bill Cunningham, adapted by Humphrey Pearson. Paul Sloane to direct.

Paramount Studios

"THE ROSE OF THE RANCHO"—Original by David Belasco and Richard Tully. Cast: Dolores Del Rio, Richard Arlen, Edward Goodman to direct. Scenarist, Dan Totheroh.
"MURDER BY THE CLOCK"—From the original story by Rufus King. Ira Hards, director. Scenarist, Bartlett Cormack. Cast: William Boyd, Lilyan Tashman, Regis Toomey, Wynne Gibson.
UNTITLED—Joseph von Sternberg, director. Marlene Deitrich, star.
"LAURELS AND THE LADY"—From an original story by Leonard Merrick, starring Ruth Chatterton. Berthold Viertel, director. Samson Raphaelson,

"HUCKLEBERRY FINN"—From the story by Mark Twain. Norman Taurog, director. Scenarists, Sam Mintz, William Slavens McNutt and Grover Jones. Cast: Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl.
"SILENCE"—From the original story by Max Marcin. Starring Clive Brook and Mary Brian. Max Marcin and Louis J. Gasnier to direct. Max Marcin scenarist.
"RICH MAN'S FOLLY"—Original story and screen play by Oliver H. P. Garrett Starring George Bancroft. John Cromwell to direct.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman with Estelle Taylor as leading woman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From story by Armitage Trail. Adaptation by W. R. Burnett, Seton Miller and Fred Pasley. Howard Hawks to direct. Paul Muni for title role.
UNTITLED—Air comedy. Original by Graham Brothers, Jimmy Starr, Ebba Havez and Robert Benchley. Ed Sedgwick to direct.
"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove.
"QUEER PEOPLE"—From novel by Graham Brothers, who are also on the adaptation. Leo McCarey to direct.

Universal Studios

"WATERLOO BRIDGE"—With Rose Hobart and Kent Douglass. Adapted from stage play by Robert E. Sherwood. Screenplay by Benn W. Levy. Continuity by Tom Reed. Directed by James Whale. Supporting cast not complete. Locale London after war.
"HEAVEN ON EARTH"—Starring Lew Ayres; Sidney Fox featured. Adapted from the brilliant novel "Mississippi" by Ben Lucien Burman. Screenplay and dialogue by Ray Doyle. Directed by Russell Mack. Supporting cast: Harry Beresford as steamboat captain. Locale: Flood area Mississippi River at present time.
"LILIES OF BROADWAY"—No cast yet. Original screenplay and dialogue by William Hurlbut. Continuity by Carey Wilson. Directed by John Murray Anderson. Settings by Herman Rosse. Locale: New York City at present time.

Warner-First National Studios

WARNER BROTHERS

"BOUGHT"—Based on novel, "Jackdaw's Strut," by Harriet Henry. Alfred E. Green to direct. Adaptation and dialogue by Charles Kenyon and Raymond Griffith. Cast: Constance Bennett, Ben Lyon.
"THE STAR WITNESS"—Story by Lucien Hubbard. Cast: Frances Starr, "Chic" Sale, Edward J. Nugent, Grant Mitchell, Dickie Moore.
"SAFE IN HELL"—Story by Houston Branch. Dialogue by Maude Fulton.

FIRST NATIONAL

"AS GOOD AS NEW"—From play by Thompson Buchanan. Adaptation by Robert Presnell and Walter DeLeon. Cast: Dorothy Mackaill. No other cast assignments. No directorial assignment.
"THE HONOR OF THE FAMILY"—Based on Balzac's play. Adaptation by James Ashmore Creelman. Lloyd Bacon to direct. Cast: Bebe Daniels, Warren Williams, Frederick Kerr, Alan Mowbray.
"MERRY WIVES OF RENO"—Adaptation and dialogue by Robert Lord. Starring Charles Butterworth. No other assignments.

AURAINIA ROUVEROL

Under Contract to

M-G-M

ORIGINAL STORY AND DIALOGUE

"DANCE FOOLS DANCE"

●

STAGE PLAYS

"SKIDDING" **"IT NEVER RAINS"**

THE Hollywood REPORTER

Vol. IV. No. 25. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, May 5, 1931

WARNERS SMACK B'WAY

'Public Enemy,' 'Svengali' and 'Millionaire' Smash Records in Three Broadway Houses

New York.—The Warner gang has Broadway at its feet with three hits running simultaneously on the big street. The pictures are "Public Enemy" at the Strand, "The Millionaire" at the Winter Garden and "Svengali" at the Hollywood. Each picture in hanging up new records with every hour of play which is a great tribute to the organization, at a time when theatre owners are still crying "depression."

"Public Enemy" at the Strand has grossed $121,432 in two weeks. Playing to $63,412 the first week, (but $150 under the record set in the same house by "Little Caesar" for its opening week) and $58,020 the second week, giving this picture an edge on "Little Caesar" for its second week of $12,500. The picture looks like a cinch for four weeks at more money than the house has ever enjoyed in its long history.

"The Millionaire" at the Winter Garden has played to $91,580 in its four weeks to date, making a record for any four weeks of a picture to play this house.

The big smash of the three however, is "Svengali" which opened to $3,700 last Wednesday and played to $8,980 on Thursday, $11,314 on Friday and $12,692 on Saturday making a combined gross of the first four days $36,686.

What Are Paramount's Chances For 1931-32?

IT IS the opinion of this writer that Paramount will offer exhibitors a better line-up of pictures during 1931-32 than was the case during the year just passed. However, it will not approach the combined quality manifest in years past when its slogan, "If it is a Paramount picture it is the best show in town" ran true to form.

From our viewpoint, inside politics of Paramount's production organizations is the only thing that is keeping it out of top money insofar as quality product is concerned. This condition had a lot to do with last year's schedule, and will burden the list that is to be made this year; for in making good pictures, the greatest essential is a happy, contented studio—whether that studio be in Hollywood, New York or elsewhere—yet with inside bickerings, discontent of workers and home office interference, bad pictures are bound to be the result.

We feel Paramount's 1931-32 product will be better because of:

(1) Adolph Zukor
(2) An Eastern studio
(3) Fine story properties
(4) The best list of directors in business
(5) An excellent writing staff
(6) Marlene Dietrich.

•

ADOLPH ZUKOR is the greatest executive motion pictures ever had or ever will have in our time. He has given little attention to production in the last few years. Too little! But the coming year will find him dictating a lot of things, eliminating mistakes that have cost his organization a lot of good pictures. He will do away with many petty studio politics concerning executives; he will see that authority is placed in the right hands and those people held responsible. Zukor will furnish the necessary spark for more combined effort and better pictures will be the result.

The Eastern studio will permit Paramount to do a lot of experiment-

(Continued on Page Three)

'Secret Six' Takes Criterion Record

The Criterion here hung up a new one-day record Sunday with MGM's "Secret Six," grossing $5,026 for the day. This beat the records of "Divorcee" and "Big House" which held top honors until now.

Translux Stock Under Investigation

New York.—Both the State Bureau of Securities and the New York Curb exchanges are said to be making an investigation of the Translux Daylight Screen stock as a result of its bouncing to a new high of 13¼.

The State Bureau will not discuss the investigation but it is reliably reported that one is under way.

•

"City Lights" New York Gross

New York.—The twelve weeks engagement of "City Lights" at the Geo. M. Cohan Theatre, drew a total gross business of $472,628. Of this amount Chaplin received the better part of 50 per cent after all distribution and theatre costs were deducted.

OLD EXHIB CONTRACT OUT EACH COMPANY HAS OWN

New York.—The standard contract of which so much has been heard and written and with which court rulings have seen fit to differ, is out for the present year, with each company drafting its own for the exhibitors signature.

The substance of each producer-distributor contract for the exhibition of pictures will be the same, but with MGM out against double-featuring and other companies giving different interpretations of one or another essential, exhibitors will have to read each form submitted before signing.

Betty Roberts Scouts N. Y. For Film Stories

Betty Roberts, scenario editor at Radio, and Jane Murfia, scenarist, left for New York last night. Miss Roberts will scout screen story material while in New York, seeing all the Broadway plays.

•

'Indiscretion' For Dietrich

Paramount has selected "Indiscretion" as the title of Marlene Dietrich's next vehicle which Joseph von Sternberg will direct.

Para. Halts "Is Zat So?"

Paramount called off "Is Zat So?" with the dismissing of the company Saturday. It was to have starred Jack Oakie, but Jack's financial misunderstanding at the studio prompted him to refuse further work. Rehearsals had been in progress for a week with Gene Paulette, "Skeets" Gallagher and Stuart Irwin in the leads under Frank Tuttle's direction.

•

Canada Labor Dept. Gets White's Report

Toronto.—The Labor department received the report of Commissioner Peter J. White, in the Government's $100,000 investigation of the motion picture business throughout Canada, yesterday, and is keeping its contents quiet until it has been presented to the House of Commons for action.

It is rumored here that one or more American companies may come in for a very stiff fine as the result of their workings during the past year.

•

Paul Block Takes A Shot At Gangsters

In a signed editorial, appearing in all papers of his chain, Paul Block, publisher, calls for the elimination of gunman and gangster pictures.

•

Three Versions For Fox's "Yankee"

Fox is doing a Spanish, French and Italian synchronized version of "Connecticut Yankee."

HERE'S MORE WHO'S WHO AND WHAT THEY'VE

DEARING, M. B.
"Paradise Island" ..... OS
DE GRESAC, FRED
"Hell Harbor" ..... Ad°
DE LA TORRE, F. MORE
"Lover Gambler" ..... SpV
"Napoleon's Barber" ..... SpV
"The Boy Friend" ..... SpV
DE LEON, WALTER
"Night Work" ..... O, CGD
"Big Money" ..... AdCGD
"Lonely Wives" ..... AdCGD
"Rain or Shine" ..... AdCGD
"Meet the Wife" ..... AdCGD°
DE MOND, ALBERT
"Cohens and Kellys in Scotland" ..... SPGD
DE SYLVA, BUDDY
"Just Imagine" ..... OSGD°
D'ESTOURNELLES, PAUL
"Show Girl in Hollywood" ..... FrV
"The Aviator" ..... FrV
DICKEY, PAUL
"Free and Easy" ..... Ad
DIX, BEULAH MARIE
"Midnight Mystery" ..... AdCGD
"Conspiracy" ..... AdCGD
DIX, MARION
"Along Came Youth" ..... SP°
"Safety in Numbers" ..... SP
"Sea Legs" ..... SP
"Confessions of a Co-ed" ..... OSGC
"Manhattan Musketeers" ..... OSGC
DRANEY, GEORGE
"Party Girl" ..... D°
DOHERTY, ETHEL
"It Pays to Advertise" ..... Ad°
DUNN, WINIFRED
"Mother's Millions" ..... AdGSP
EDELMAN, LOU
"Shipmates" ..... AdGC°
ELLIS, EDITH
"The Great Meadow" ..... AdGD°
"The Easiest Way" ..... Ad
EMPEY, ARTHUR GUY
"Troopers Three" ..... OS
ESTABROOK, HOWARD
"Hell's Angels" ..... AdGC
"Woman Hungry" ..... Ad, SPG§D
"The Bad Man" ..... Ad, SPG§D
"Kismet" ..... Ad, SPG§D
"Cimarron" ..... Ad, SPGD
"The Woman Between" ..... Ad, SPGD
"Cockeyed Youth" ..... Ad, SPGD
"Street of Chance" ..... SP
EVARTS, HAL G.
"Big Trail" ..... OS
FARAGOH, FRANCIS EDWARDS
"Little Caesar" ..... SPGD
"Too Young to Marry" ..... AdCGD
"The Right of Way" ..... AdCGD
"Iron Man" ..... AdCGD
"Back Pay" ..... AdCGD
"The Baby Face Killer" (now finishing) ..... AdCGD
FARNHAM, JOE
"War Nurse" ..... D
"The Big House" ..... D
"Love in the Rough" ..... D
"Montana Moon" ..... D
"Good News" ..... D
"Way Out West" ..... D
"Never the Twain Shall Meet" ..... D
FARROW, JOHN
"Seven Days Leave" ..... AdGD
"Shadow of the Law" ..... AdGD
"The Registered Woman" ..... O, SPGD
"Common Law" ..... AdGD
FIELD, SALISBURY
"No Limit" ..... SP°
FIELDS, JOSEPH A.
"Pick Up" ..... SPGD
FERNANDEZ-CUE, BALTASAR
"The Cat Creeps" ..... SpV
"East Is West" ..... SpV
"The Boudoir Diplomat" ..... SpV
"Resurrection" ..... SpV
"Dracula" ..... SpV
"Many a Slip" ..... SpV
"The Bad Man" ..... SpV
FITZGERALD, EDITH
"Many a Slip" ..... OS
"Passion Flower" ..... §D
"Five and Ten" ..... DGC
FLAVIN, MARTIN
"The Big House" ..... D
"Passion Flower" ..... AdGD
"Torch Song" ..... D
FLINT, EVA K.
"Subway Express" ..... OS°
FORT, GARRETT
'Outside the Law" ..... OS°
"Scotland Yard" ..... AdGD
"Beyond Victory ..... CGD°
"Dracula" ..... AdGD°
"The Big Pond" C
FOX, FINIS
"Resurrection ..... AdGD
FOX, PAUL HERVEY
"Prince of Diamond ..... AdGD
"Soldiers and Women" ..... OS°
"Men on Call" ..... D
"Ladies Must Play" ..... OS
FRANKEL, HEINRICH
"Sinflood" ..... GerV
'T'hose Who Dance" ..... GerV
FREED, ARTHUR
"Those Three French Girls" ..... O°
FRIED, HARRY
"Dancing Sweeties" ..... OS
Shorts
FULTON, MAUDE
"Once a Gentleman" ..... D
"Captain Applejack" ..... AdGD
"Scarlet Pages" ..... D
"Command Performance" ..... Ad°
FURTHMANN, CHARLES
"Thunderbolt" ..... OSGD
"For the Defense" ..... OSGD
"Hell's Highway" ..... OS
"Boulder Dam" ..... OS
FURTHMAN, JULES
"Common Clay" ..... AdCGD
"Morocco" ..... AdCGD
"Merely Mary Ann" ..... AdCGD
"Over the Hill" ..... Ad
"Renegades" ..... AdCGD
"Body and Soul" ..... AdCGD
GARDINER, BECKY
"War Nurse" ..... O, CGD
"A Free Soul" ..... AdCGD
GARNETT, TAY
"Salvaged" ..... Co-A
GARRETT, OLIVER H. P.
"For the Defense" ..... AdGD
"Night Nurse" ..... Ad
"City Streets" ..... SP
"Vice Squad" ..... OS
"The Money King" ..... S
GATES, HARVEY
"What a Man" ..... Sc
"Sea Eagles" ..... Ad
GAY, FRANK
"Not Damaged" ..... Ad
"The Boy Friend" ..... SpV
GERACHTY, TOM
"Men on Call" ..... S°
GIMENO, ALVARO
"The Sacred Flame" ..... SpV
GLASMON, KUBEC
"The Public Enemy" ..... OS°
"Smart Money" ..... OS°
"Larceny Lane" ..... OS°
GLASPELL, SUSAN
"The Right to Love" ..... OS
GLAZER, BENJAMIN
"Tol'able David" ..... AdGD
"Devil to Pay" ..... AdGD
"Mata Hari" ..... O, AdGD
"Boudoir Diplomat" ..... AdGD
GLEASON, JAMES
"Puttin' on the Ritz" ..... D
"Dumbbells in Ermine" ..... D
"Beyond Victory" ..... AdGD
"Women of All Nations" ..... D
"What a Widow" ..... D
"Rain or Shine" ..... OS
"Oh Yeah" ..... AdGD
GLENNON, BERT
"Second Wife" ..... Ad
GORDON, LEON
"This Modern World" ..... AdCGD
"Don't Bet on Women" ..... AdCGD
GOLDBERG, RUBE
"Soup to Nuts" ..... O, SGD
GOODRICH, ARTHUR
"So This Is London" ..... OS
GOTTWALD, FRITZ
"Boudoir Diplomat" ..... SpV
GOULDING, EDMUND
"The Devil's Holiday" ..... O, AdGD
GRASHIN, MAURI
"She Went for a Tramp" ..... AdGD
"What a Time" ..... AdGD
"The Way of All Fish" ..... D
"Roof House Rough House" ..... D
GREEN, GEORGE D.
"Next Door Neighbors" ..... AdGD
"Hot Wires" ..... AdGD
"Rough House Rhythm" ..... O, AdGD
"Not So Loud" ..... O, AdGD
"All Gummed Up" ..... O, AdGD
GREEN, HOWARD J.
"Queer People" ..... AdGD°
"The Melody Man" ..... AdCGD
"High Society Blues" ..... AdCGD
"Cheer Up and Smile" ..... AdCGD
"On Your Back" ..... AdCGD
"The Princess and the Plumber" ..... AdCGD
"Part Time Wife" ..... AdCGD°
GREY, JOHN
"Feet First" ..... OS°
GREY, ZANE
"Last of the Duanes" ..... OS
"Fighting Caravans" ..... OS
GRIFFITH, RAYMOND
"The Devil Was Sick" ..... SPGD°
GRINDE, NICK
"The Divorcee" ..... T°
HALL, NORMAN
"Sez You-Sez Me" ..... Ad°
HALPERIN, VICTOR
"Party Girl" ..... S°
"Ex-Flame" ..... S
HALSEY, FORREST
"Sweethearts and Wives" ..... AdGD
"Kept Husbands" ..... Ad
"One Night at Susie's" ..... AdGD
"The Lady Who Dared" ..... AdGD
HAMMERSTEIN II, OSCAR
"Viennese Nights" ..... S, AdGD°
"Sunny" ..... S°
"Children of Dreams" ..... S°
HAMMETT, DASHIELLE
"City Streets" ..... OS
HARBACH, OTTO
"Sunny" ..... S°
HARLAN, RICHARD
"The Man Who Came Back" ..... SpV
HARRIS, ELMER
"Stepping Out" ..... OS, AdGD
HATCH, ERIC
"Sidewalks df New York" ..... wkAd
HAVEZ, EBBA
Untitled Keaton picture ..... CGD°
Untitled air comedy for Howard Hughes ..... CGD°
HAWKS, HOWARD
"The Dawn Patrol" ..... AdGD°
HAYES, JACK
"Mr. Lemon of Orange" ..... OS
HEATH, ARCH
"What a Time" ..... SP°
HENDERSON, RAY
"Just Imagine" ..... O, SGD°
HIGGIN, HOWARD
"The Painted Desert" ..... SP°
HEATH, PERCY
"Slightly Scarlet" ..... OS
"Let's Go Native" ..... OS
"Safety In Numbers" ..... OS
"Playboy of Paris" ..... AdGD
"Border Legion ..... AdGD
"Only Saps Work" ..... AdGD
"The Gang Buster" ..... OS
"Dude Ranch" ..... AdGD
HERBERT, F. HUGH
"Road to Paradise" ..... CGD
"Remote Control" ..... CGD
"Vengeance" ..... CGD
"Forever After" ..... CGD
"Candle Light" ..... CGD
HOERL, ARTHUR
"The Midnight Special" S, AdGD
HOFFENSTEIN, SAMUEL
"An American Tragedy" ..... Ad
HOPKINS, ROBERT
"Love in the Rough" ..... D°
"Parlor, Bedroom and Bath" ..... D
"Stepping Out" ..... D
"Reducing" ..... D
"The Floradora Girl" ..... §D
"Caught Short" ..... AdGD
HOPWOOD, AVERY
"Her Wedding Night" ..... OS
HORTON, LADYE
"The Medicine Man" ..... Ad
HORWIN, JERRY
"See America Thirst" ..... Ad
HOWARD, SIDNEY
"Free Love" ..... S
"A Lady to Love" ..... S, AdGD
"Raffles" ..... AdGD
HOWELL, DOROTHY
"Lover Come Back" ..... AdGC
"Last Parade" ..... AdGD
"Dirigible" C
"Men Without Law" ..... Ad, CGD
"For the Love o'Lil C
"The Squealer" ..... SP
"Last of the Lone Wolf" C
"Ladies Must Play" ..... Ad
"Hell's Island" C
"Rain or Shine" C
"Soldiers and Women" ..... AdGD
"Guilty" ..... SGD
HUME, CYRIL
"New Moon" ..... D
"Trader Horn" ..... D
"Daybreak" ..... D
HURN, PHILLIP DUTTON
"Wild Company" ..... OS
HYLAND, FRANCIS
"The Third Alarm" ..... CGD°
"The Single Sin" ..... CGD
HYMER, JOHN B.
"East Is West" ..... OS°
JACKSON, HORACE
"Holiday" ..... Ad
"Sin Takes a Holiday" ..... AdGD
"This Thing Called Love" ..... Ad°
"Beyond Victory" ..... SGD°
"Rebound" ..... Ad
JACKSON, JOSEPH A.
"Dancing Sweeties" ..... AdGD
"See Naples And Die
"Maybe It's Love" ..... AdGD
"Fifty Million Frenchmen" AdG°onD
"Man to Man" ..... AdGD
"Second Floor Mystery" ..... AdGD
"God's Gift to Women" ..... AdGD
JACKSON, MARION
"Min and Bill" ..... AdGD°
JOHNSON, HENRY
"Sez You-Sez Me" ..... SPGD
JOHNSON, LAWRENCE E.
"The Bachelor Father" ..... Ad
"It's a Wise Child" ..... SP
"Passion Flower ..... §D
JONES, GROVER
"Love Among the Millionaires" Ad°
"Light of the Western Stars" AdGD°
"Young Eagles" ..... AdGD°
"Gun Smoke" ..... SS, AdGD°
JOSEPHSON, JULIEN
"The Millionaire" ..... Ad°
"Hell Bound" ..... Ad
"Queen of Main Street" ..... AdGD
"Platinum" ..... AdGD
"Alexander Hamilton" ..... Ad

HERE'S MORE WHO AND WHAT THEY'VE DONE

NUGENT, J. C.
"The Richest Man in World"....D°
"Unholy Three"....AdD
O'NEILL, EUGENE
"Anna Christie"....OS&D
ORKOW, W. HARRISON
"The Gorilla"....AdD
"The Truth About Youth"....AdD
ORTH, MARION
"Crazy That Way"....AdD°
ORR, GERTRUDE
"The Mad Parade"....OS, SP&D°
PARAMORE, JR., EDWARD E.
"Only the Brave"....D
"Border Legion"....Ad°
"Santa Fe Trail"....D
"Fighting Caravans"....D
"Let's Play King"....D&Ad
PARKER, AUSTIN
"Honor Among Lovers"....OS, AdD
"Dangerous to Love"....OS, AdD
PARIS, MANUEL
"Waiting For Love"....SpV
PARROTT, URSULA
"The Divorcee"....OS
"Strangers May Kiss"....OS
"Gentleman's Fate"....OS
"Schoolgirl"....D&T
PASCAL, ERNEST
"The Spy"....O, SP&D
"Fair Warning"....AdD
"Born to Love"....O, AdD
"The Age for Love"....O, AdC&D
"The Last of the Duanes"....AdD
PEARSON, HUMPHREY
"Bright Lights"....OS, AdD
"Top Speed"....Ad
"Going Wild"....O
"Sunny"....Ad
"Le Aveteur"....O, FrV
"Traveling Husbands"....O&Ad
"Consolation Marriage"....Ad
PEREZ, PAUL
"The Great Divide"....Ad&°
"The Valiant"....SpV
"The Big Trail"....SpV
"The Man Who Came Back"....SpV
PLYMPTON, GEORGE H.
"The Steel Trail"....OS°
"The Indians are Coming"....OS°
"Fingerprints"....AdD
"Outcasts"....AdD
"The Double Cross"....O
"Lady of the Night"....O
"This Man's Wife"....O
POMEROY, ROY
"Inside the Lines"....Ad
PRASKINS, LEONARD
"Temptation"....OS, C&D
"Gentleman's Fate"....AdC&D
"The Lullaby"....C&D
PRESNELL, ROBERT R.
"The Big Pond"....C°
"Young Man of Manhattan"..AdD&C
"Laughter"....C
"You and I"....Ad&D
"As Good as New"....Ad
RAPHAELSON, SAMSON
"The Man I Killed"....AdD
"The Smiling Lieutenant"....AdD
"The Magnificent Lie"....SP&D
"The Song Shop"....OS&D
REDLICH, E. E. DR.
"Boudoir Diplomat"....GerV
REED, LUTHER
"Dixiana"....Ad
REEVE, WINIFRED EATON
"East Is West"....Ad
"Young Desire"....AdD
REINHARDT, JOHN
"Mamba"....S°
REED, TOM
"Hell's Heroes"....AdD&D
"Night Ride"....D
"The Boudoir Diplomat"..Ad C&§D
"Rio Grande Girl"....OS, C&D
"Jail Break"....OS, C&D
"East Is West"....C&D
"Free Love"....C
"Waterloo Bridge"....Ad
"Gambling Daughters"....AdD
"Bad Sister"....SP
REILLEY, PATRICIA
"Big Business Girl"....O°
RICHMAN, ARTHUR
"A Lady Surrenders"....D
RIGBY, GORDON
"Dancing Sweeties"....AdD°
"Mammy"....Ad°
"Under A Texas Moon"....Ad
"Song of the Flame"....AdD
"Captain Thunder"....SP
"Command Performance"....Ad°
RIVER, W. L.
"Way For a Sailor"....SP&D°
ROBSON, WILLIAM N.
"Paramount on Parade"....JapV
"The Sea God"....SpV
ROGERS, HOWARD EMMETT
"The Bad One"....D
ROMBERG, SIGMUND
"Viennese Nights"....OS, Ad&D°
"Children of Dreams"....OS, Ad&D°
"Forgotten Women"....OS
ROOT, WELLS
"The Storm"....C&D
"The Southerner"....C&D
"Captain of the Guard"....D
"Outside the Law"....Ad
ROSENER, GEORGE
"Doorway to Hell"....SP&D
"Captain Thunder"....D°
"Sinners' Holiday"....SP&D°
"She Got What She Wanted"....OS, SP&D
ROUVEROL, AURANIA
"Dance, Fools, Dance"....OS&D
RUBEN, J. WALTER
"Loving the Ladies"....Ad
"She's My Weakness"....AdD
"Check and Double Check"....Ad
"The Royal Bed"....Ad
"Bachelor Apartment"....SP&D
"Donovan's Kid"....SP&D
"White Shoulders"....SP&D
"High Stakes"....SP&D
RUBIN, DANIEL
"The Texan"....D, Ad°
"Dishonored"....AdD°
RYAN, DON
"Mata Hari"....D
"Notorious Lady"....D
"The Behavior of Mrs. Crane"....D
"The White Captive"....D
RYERSON, FLORENCE
"Call of the West"....O°
"The Drums of Jeopardy"....AdD
"The Return of Dr. Fu Manchu"....AdD
SANTLEY, JOSEPH
"Swing High"....S°
SARECKY, BARNEY
"Shooting Straight"....OS
"Waiting at the Church"....D&C
SARECKY, LOUIS
"Kept Husbands"....SP
SAUNDERS, JOHN MONK
"The Finger Points"....S°AdD
"Spent Bullets"....OS&Ad
"Dawn Patrol"....OS
SAXON, CHARLES GEORGE
"Humanettes"....D
SEARS, ZELDA
"Devil May Care"....D
"The Divorcee"....Ad
"Reducing"....§D
"Susan Lenox"....D
"Daybreak"....C
SCHAYER, RICHARD
"Trader Horn"....D
"Dance, Fools, Dance"....AdC
"Parlor, Bedroom and Bath"....SP&D
"Dancing Partners"....SP°
"Free and Easy"....SP
"Doughboys"....SP
"Men of the North"....SP&D
SCHOFIELD, PAUL
"Framed"....OS
"Quest"....T
SCHROCK, RAYMOND L.
"Part Time Wife"....SP°
"Gambling Daughters"....Ad°
"Shipmates"....AdC°
SCHUBERT, BERNARD S.
"The Reckoner"....AdD
SCHULTZ, ALAN BRENER
"Behind Office Doors"....AdD°
SCHUMANN-HEINK, F.
"Mamba"....OS°
SCHWAB, LAWRENCE
"Follow Thru"....SP°
SCOLA, KATHRYN
"One Night at Susie's"....SP&D°
"The Lady Who Dared"....SP&D°
SEYMOUR, JAMES
"Swing High"....OS°AdD
"What A Widow"....D
"Beyond Victory"....1stD&D°
SHELDON, FORREST
"Fighting Patrol"....Ad
SHIPMAN, SAMUEL
"East Is West"....SP°
SHORE, VIOLA BROTHERS
"No Limit"....SP°
SHUMATE, HAROLD
"The Love Trader"....OS&D
SMITH, PAUL G.
"Sidewalks of New York"....OS°
SMITH, WALLACE
"Alias French Gertie"....SP&D
"Framed"....D
"The Silver Horde"....SP&D
SNELL, EARL
"Hot Curves"....SP
SPENCE, RALPH
"Florodora Girl"....D
"Half Shot at Sunrise"....D
"Hook, Line and Sinker"....D
"Cracked Nuts"....D
"Laugh and Get Rich"....§D
SPEWACK, BELLA
"For the Love O' Lil"....O&SP
"Roped In"....D°
SPEWACK, SAM
"Roped In"....D°
STARLING, LYNN
"Dumbbells in Ermine"....OS
"Lover Gambler"....SpV
"More Than a Kiss"....SP&D°
STALLINGS, LAURENCE
"Billy the Kid"....D°
"Way For a Sailor"....SP&D°
STARR, JAMES A.
"Sweethearts on Parade"....S°
STEINDORF, ULLRICH
"Moby Dick"....GerV
STEVENS, LOUIS
"Marcheta"....OS, D&Ad
"The Dove"....Ad
STOKER, BRAM
"Dracula"....Sp&EngV
SWERLING, JO
"Dirigible"....AdD
"Ladies of Leisure"....AdD
"Rain or Shine"....AdD
"The Miracle Woman"....AdD
"Arizona"....AdD
"Ten Cents a Dance"....OS&D
"Madonna of the Streets"....AdD
"Hell's Island"....AdD
"The Squealer"....AdD
"Around the Corner"....AdD
"Sisters"....AdD
"Ladies Must Play"....D
"Good Bad Girl"....AdD
"Virtue's Bed"....AdD
STONE, JOHN
"Wild Company"....S°
STOTHART, HERBERT
"Lottery Bride"....OS
SWANSON, H. N.
"Big Business Girl"....S°
TARKINGTON, BOOTH
"The Ruling Passion"....OS
"Gambling Daughters"....OS
TAYLOR, DWIGHT
"Numbered Men"....OS
TAYLOR, MATT
"Young Desires"....SP&D°
"Hideout"....D
"Lion and the Lamb"....SP&D
TAYLOR, REX
"Sit Tight"....S&SP
"Big Boy"....§D
"Under the Greenwood Tree"....(Brit. Int.) SP&D
TERRETT, COURTENAY
"Quick Millions"....S°
THALBERG, SYLVIA
"Strictly Unconventional"....AdD°
"The New Moon"....SP°
"Those Three French Girls"....SP°
THEW, HARVEY
"Dumbbells in Ermine"....AdD
"Song of the West"....AdD
"Man from Blankeys"....AdD
"Matrimonial Bed"....AdD
"Sinners' Holiday"....AdD°
"Illicit"....AdD°
"The Public Enemy"....AdD°
"The Genius"....AdD°
"The Passionate Sonata"....AdD°
THOMPSON, HARLAN
"Such Men Are Dangerous"....D°
"Women Everywhere"....Ad°
"High Society Blues"....D°
"Connecticut Yankee"....Ad°
"Girls Demand Excitement"....S, C, D&Ddir
THOMPSON, KEENE
"Love Among the Millionaires"....OS
"Fighting Caravans"....SP°
"June Moon"....SP°
"Roped In"....SP°
TOTHEROH, DON
"Dawn Patrol"....AdD°
"Seven Days Leave"....AdD°
"River of Romance"....Ad&D°
"Rival Wives"....Ad&D
"The Crisis"....Not yet produced
"Rose of the Rancho"....Ad&D
TOWNE, GENE
"Her Husband's Mistress"....OS
"Czar of Broadway"....OS, SP&D
"The Femme"....OS
"Strictly Modern"....SP&D°
"Drag"....SP°
TUCHOCK, WANDA
"Billy the Kid"....SP&C
"Horseflesh"....Ad
UNGER, GLADYS
"Madam Satan"....D°
UNSELL, EVE
"The Medicine Man"....SP°
"Unfaithful"....C
VAJDA, ERNEST
"Monte Carlo"....O
"Black Stemmed Cherries"....Ad C&D
"Son of the Rajah"....AdC
VANDERBILT, CORNELIUS, JR.
"Reno"....OS
VAN EVERY, DALE
"Trader Horn"....Ad
"Three French Girls"....O°
"The Behavior of Mrs. Crane"..AdC
"St. Johnson"....Par.AdC
"Bad Sister"....AdC
"Up and Up"....AdC
"Virtuous Husbands"....AdC
"East of Borneo"....SP&Ad°
"Ex-Bad Boy"....AdC
VAN LOAN, H. H.
"The Noose"....OS
"The Runaway Bride"....OS°
"The Mississippi Gambler"....OS
"The Lullaby"....OS

THE Hollywood REPORTER

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A Western story had reached two weeks of conferences at a Sunset boulevard plant. The opening and finish not satisfactory.

"Skippy" was shown on the lot to the mob. Head exec cracked "now we have our opening for that Western. We'll get a bunch of kids, have the mother tell them a bedtime story of our Western, then fade into our yarn.

And the picture IS to be made that way, unless this line will change it.

•

Sports shorts, now almost a passion with every big distributor-producer in Hollywood, are due for a hard fall. Here's the reason:

Warners grabbed Bobby Jones at a fat, guaranteed salary for a series of golf shorts. Then the orgy began in earnest by other producers. And the orgy still is going on. Too much "hurry up" with the urge to "do as the other fellow does" is more of the reason. In another month the exchanges will be glutted with sports shorts. Sidney R. Kent some time ago was responsible for the statement that "personalities" are coming back. Maybe that's another reason.

•

A prominent director on one of the local lots has been trying to see the executive in charge for the last three weeks regarding the change of title on his picture. He finally got as far as his secretary, who advised the director he could take the matter up with him. The director laughed and walked out. The following morning, director met executive on lot, told him of his experience and exec told him to come in the following morning. On this appointment the director could get no further than the third assistant secretary. So the title remains.

PARA AND PATHE GET SALES JUMP ON FIELD

New York.—Paramount and RKO-Pathe have gotten a jump on the rest of the field in the selling of the 1931-32 product. The Paramount sales crews that attended the Atlantic City convention of the company got right out into the field on Monday of last week and started hammering at the exhibitors. The result being that they have closed an unusual number of contracts in the 10 days that they have been at work.

On Monday of this week the RKO-Pathe boys who were in Chicago last week got out and started their drive for business, offering the star series that the company is to release during the coming year and on the showing of the first day it looks as though they were going to deliver a highly profitable balance sheet on the business in the Metropolitan area.

The Fox sales force are in town right now but in general the morale is not as high as one would like to have seen it, the reason being the reaction that has been all too apparent in the market tables to the failure of Pynchon and Co., one of the Fox banking houses.

The boys are also feeling the effect of the rumor that the organization's directors are almost certain to pass the dividend on the Fox issues. The majority of the boys have been loaded down with securities of their own corporation, bought at fairly high levels and on the installment plan from the company itself.

•

Loew's To Clarke

(Continued from Page 1)

give the two the heavy shares of Film Securities.

To everyone but the parties directly in the game the play will be a mystery of who got what, when and where. But from all evidence, Chase National Bank is in the picture business a bit further to the extent of $10,000,000.

The first deal, as originally published in this publication, turned the control of Loew's from Fox Film (which in turn is owned by General Theatres) over to a newly formed organization called Film Securities Corp., who paid $28,500,000 cash and 462,000 shares of the company for the 660,000 shares of Loew's.

•

"W. F.'s" $500,000

(Continued from Page One)

it was learned that W. F. will fight any such move and says "that was a part of my sale price." However, it is understood that Fox may be inclined to reach a settlement that might put him back in the big chair at Fox Film, directing the destinies of the company, or a complete sell-out on his salary contract, giving him the opportunity of making a hook-up with another company.

•

Plan German Version For "Strangers May Kiss"

MGM, plans making tests to synchronize a German version of "Strangers May Kiss."

MGM Will Launch Guessing Contest

Metro-Goldwyn-Mayer will soon launch a neat bit of exploitation for the company and its stars with a series of reels that will get exhibitors plenty of money.

The new gag is a voice guessing contest.

Pete Smith and his gang have caused to be made a series of short reels, with four subjects on each spool. MGM players do their stuff in entertaining skits, mostly with their backs to the cameras. The fans are supposed to guess who the players are from their voices. Series goes through seven releases with the eighth giving the answers.

Great idea for exhibs and great for MGM. Plenty of tieups for houses with newspapers, dealers, and plenty of b. o. for drooping business.

•

Paramount Starts Five Shooting Next Week

Five productions will start shooting next week on the Paramount lot—Clara Bow's "Secret Call," with Stuart Walker directing; Ruth Chatterton in "Laurels and the Lady"; Jimmie Gleason's "Is Zat So"; "Murder by the Clock" and an untitled original by and with Carman Barnes.

•

Universal Set For Second Serial

Universal has completed negotiations for the second of four ten episode serials to be released during the coming year. "Danger Island" is the title of the second serial selected and Kenneth Harlan, Lucille Browne and Carl Miller have the featured roles. Ray Taylor is to direct with Henry MacRea supervising.

•

Goldwyn Buys Lewis' "Arrowsmith"

New York.—Samuel Goldwyn has purchased from Sinclair Lewis the rights to his book "Arrowsmith." Ronald Colman will be starred.

Lewis has been invited to Hollywood to do the screen treatment of the yarn.

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Adolf Tandler
(Scores, versions or titles)
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THE Hollywood REPORTER

Vol. IV. No. 26 Price 10c. TODAY'S FILM NEWS TODAY Wednesday, May 6, 1931

1930 DIGEST OF EUROPE

Motion Picture Division of U. S. Dept. of Commerce Surveys Continental Affairs

Washington.—The U. S. Department of Commerce has completed its fourth annual resume of motion picture conditions in Europe. It contains statistics in so far as they are available of production in each European county, the distribution of films with special reference to the position occupied by American motion pictures, the number of new and wired theatres, the various legislative enactments and other material of like nature.

Today the HOLLYWOOD REPORTER is presenting the reports on the United Kingdom, France, Germany and Italy. Resumes of other countries will be published in subsequent issues.

UNITED KINGDOM

The moving picture industry of the United Kingdom enjoyed continuous and uninterrupted growth during 1930, highlights being liquidation of

(Continued on Page Two)

What of Warner-First National Chances For 1931-32?

IF THERE is such a thing as a dark horse in the race for leadership in the production of good pictures for the coming year, it is our guess that the combined product of Warner-First National will come in the money.

Because of the fact that Warners and First National are compelled by the government to work separately, we will have to make our analysis on the basis of individual companies.

As to the finances. A major portion of the Warner stock is in the hands of powerful Wall Street manipulators who have no interest in production or exhibition. Their chief thought is send the price of the stock up and in breaking it down. The only influence this can have on the making of good pictures is the individual worry of those who buy or sell the stock and who are working under the Warner-First National studio roof.

•

INSOFAR as picture financing is concerned—that is an unknown quantity; but during the past three or four years they have had all the money they require to make pictures, with little concern about the price of them. Accordingly it is our thought that 1931-32 will not see much of a change in this situation, consequently the financial end will be taken care of O. K.

As to the Warner product.

There are going to be very few poor pictures come out of the Warner organization. Daryl Zanuck, his writers and directors form a perfect working organization. Zanuck is for the gang and the gang is for Zanuck. Collectively they are working to one end—good pictures.

The organization has turned out some great box office attractions during 1930-31. They will repeat during the coming year. They seem to have an excellent formula for building successful production. The story is

(Continued on Page Three)

Bow's Collapse Elevates Shannon

The collapse of Clara Bow will give Peggy Shannon the break of her life. Miss Shannon goes into the lead in "The Secret Call" ready for production at the time of Clara's breakdown Sunday night.

Sylvia Sidney got a similar break when Clara had to cancel her work in "City Streets."

Doctors say that the "IT" girl will have to rest for two months at least.

•

Shiller To Stay With Loew's, Inc.

New York.—Executives of Loew's, Inc., deny that Ed Schiller is to leave their organization. Shiller is on his way back from South Africa.

•

"The Way To Treat A Lady" To MGM

New York. — Metro-Goldwyn-Mayer have purchased the London play, "The Way to Treat a Lady."

Swanson May Go To Paramount

New York.—Gloria Swanson has been having some talks with Paramount relative to her returning to that organization as a Paramount star. Understood that Paramount would find a nice spot for her on the program providing she can settle her United Artists contract O. K.

The deal between Radio and Swanson is not cold but is thought to be sidetracked in favor of Paramount if things can be arranged.

•

N. Carolina Passes 10 Per Cent Amusement Tax

Charlotte.—After a deadlock of two weeks the Senate has passed a bill authorizing a 10 per cent admission tax on all theatre admissions. The house already gave its O. K. and it now goes to the Governor and he is certain to sign it.

Theatres For "U" Lesser In Charge

New York.—Understanding here that Universal is to re-enter the exhibition field. With about 40 houses as a nucleus, Sol Lesser has been given the O. K. to go out after more.

Universal divested themselves of all theatre properties possible during the past 18 months due to their losses of $500,000 or better each year they were operating the string.

Understood their re-entry has sufficient financial backing of Consolidated Film Industries.

•

Harding-Pathe In Temporary Truce

Ann Harding and RKO-Pathe have patched up their differences and the star will start work on "Devotion," formerly "A Little Flat in the Temple," on May 18 with Robert Milton megaphoning.

Reports are that Warners were dickering with her in the Chatterton and Powell manner, but Charles R. Rogers fixed everything by not only coming through with the money, but permitting the star her choice of story material.

•

RKO-Pathe Buys "A Woman Needs Love"

RKO-Pathe has purchased the screen rights to Ursula Parrott's unpublished novel "A Woman Needs Love," which will serve as a starring vehicle for Ann Harding.

Miss Harding's first starring picture on this year's program at RKO-Pathe, "Devotion," starts shooting May 18, with Robert Milton directing.

PARA. OUT AFTER RECORD IN EXHIBITOR ACCOUNTS

New York.—Paramount is after a record during the selling year of 1931-32. The company have instructed salesmen to get into every town in the country with the Paramount product. John Clarke makes the assertion that they will have at least 7,200 accounts for their product this year. Last year the company sported a trifle over 5,000.

Wills and "U" In Deal

Contrary to denials on all sides, Helen Wills and Universal have a deal on involving a series of tennis shorts for a sum reputed to be $150,000. Yes or no on the dickering is expected within a few days. Christy Walsh is evidently in on the deal as it is he who has contracted with "U" to provide the talent for the Walsh Sports Reels.

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PHILA. BUSINESS JUST FAIR

'The Public Enemy' Hurt by Censors

Philadelphia. — Spotty business was experienced by Philadelphia movie houses, with the trend toward lower intakes. "Tarnished Lady," the Tallulah Bankhead picture, started off well at Keith's with $6,000 for two days and "Seed" took a fair start at the Boyd with $18,000. With the same figure, "The Public Enemy" will be held over at the Stanley, though the Philadelphia print evidences heavy censor trimmings. "Skippy" pulled a good week's trade to the Arcadia, with $4,000 and will remain for a second week.

Grosses for week ending May 21 are:

MASTBAUM — "Party Husband", (First National). $39,000 for this one, which is slightly under average.

FOX—"Charlie Chan Carries On", (Fox). Best week in the last six with $25,000.

KEITH'S—"Tarnished Lady", (Paramount). Looks like good business with $6,000 for first two days. "The Front Page" closed with $8,000 for its last four days.

EARLE—"Laugh and Get Rich", (Radio). Picture liked and good vaudeville bill held this one up to $21,000.

BOYD—"Seed", (Universal). Took a little over $18,000 for a good first week.

STANLEY—"The Public Enemy", (Warners). Will stay in getting $18,000 on opening week.

STANTON—"Trader Horn", (M-G-M). Closed at $7,000 for third week.

KARLTON—"Svengali", (Warners). Average second run business at $5,000.

ARCADIA—"Skippy", (Paramount). Good second run business at $4,000. Will stay for a second week.

Cook to New York

Grant L. Cook leaves for New York early next week for a conference with E. W. Hammons, president of Educational-Tiffany Exchanges and president of the newly formed Tiffany Productions of California, Inc., Ltd.

Para Ad Shorts Out

(Continued from Page 1)

Oscar Hanson, former Tiffany g. m., has been working on the proposition.

This right about face on the part of Paramount and Warners regarding the advertising shorts is a complete victory for Nicholas Schenck, head of Loew's, Inc. Schenck has been after the advertising reels since their inception in the belief that things were bad enough in the picture business without causing patrons annoyance and discomfort by compelling them to look at advertising reels. It is said that Schenck contracted every newspaper in the country with copy in an effort to defeat the practice.

Hughes Signs Lola Lane

Lola Lane has been signed by Howard Hughes to play the feminine lead in his aviation comedy, "Ground Hogs" (temporary title).

Miss Lane is being borrowed from the James Cruze Company to play the part.

TRADEVIEWS

(Continued from Page 1)

our business is strengthened. It is the first forward step made in our industry in a long time. If other heads would stop their bellyaching about depression, salary cuts and the like, and tackle the job in the same manner Clarke took up his work, our business would soon jump back to its good position.

There should be no worry about where the money is coming from to pay the Fox dividend—that it is forthcoming should be sufficient right at a time when Wall Street statisticians, through their figuring, had the company headed for oblivion. Maybe Mr. Clarke is paying it out of his own pocket; if so, more praise for his head. But (if our news source is right and we believe it is) the money will be paid and with the payment you will see a new bull move in Fox and a better move in all picture stocks.

●

WE UNDERSTAND Mr. Clarke, having finished his financing program, will turn his attention to the inner working of his organization. If he tackles the Fox studio end with the same determination, you will see a lot better Fox product reach the screens of the nation's theatres. And with better pictures together with the gradual advance in theatre operation, you will see better Fox profits and better profits for all pictures.

Pictures Starting

Studio	Title
Columbia	**'Ex Ranger'**
Anonymous story. Lewis King directing. Buck Jones starred.	
Fox	**'Wicked'**
Story by Gordon Rigby. Allan Dwan directing. Starring Elissa Landi and Victor McLaglen.	
Fox	**'Bad Girl'**
Story by Vina Delmar. Frank Borzage directing. Starring Sally Eilers.	
Fox	**'Plutocrat'**
Story by Booth Tarkington. David Butler directing. Starring Will Rogers.	
Paramount	**'Silence'**
Original story by Max Marcin. Marcin and L. Gasnier directing. Cast—Clive Brook, Mary Brian.	
Paramount	**'Huckleberry Finn'**
From the story by Mark Twain. Norman Taurog directing. Starring Jackie Coogan. Cast—Junior Durkin, Mitzi Green, Jacke Searl.	
Radio	**'Fanny Foley Herself'**
Story by Juliet Wilver. Alma Brown directing. Starring Edna May Oliver. Cast—Hobart Bosworth.	
RKO-Pathe	**'Beach Pajamas'**
Comedy by William Goodrich. Goodrich directing. Lewis J. Bartell starred.	
RKO-Pathe	**'Crashing Reno'**
Story by Nick Darrows. William Watson directing. Starring Daphne Pollard.	
Universal	**'Waterloo Bridge'**
From story by Robert E. Sherwood. James Whale directing. Mae Clarke and Kent Douglas featured.	
Universal	**'Strictly Dishonorable'**
From the play by Preston Sturges. John M. Stahl directing. Featuring John Boles and Sidney Fox.	

Fox W. C. Weakens On Carthay Circle

Although Fox West Coast has a long time to go on its 20-year lease on the Carthay Circle Theatre, that organization evidently is willing that someone else worry about the destinies of Los Angeles' only $1.50 house. Harry Schenck of the Metropolitan Studios is the "auctioneer" representing Marco and Irving Hellman, whose dough made the deluxe theatre possible.

$400,000.00 is the price asked. It has been offered to every other theatre circuit. So far—No takers—No bids!

Betty Compson In "Strange Women"

Betty Compson goes into the leading feminine role in the Radio production of "Strange Women," starting tomorrow.

Warner Finances

(Continued from Page 1)

operate Brunswick and Radio Advertising.

The resignation of Sachs and Hoyt indicates that the firms of Goldman-Sachs and Hayden-Stone are retiring from any financial end of Warners. Goldman-Sachs were the original Warner bankers. Both companies joined in the $15,000,000 issue for the company last year.

The Warners have advised its banking creditors that they are going to retire their indebtedness of $2,500,000 immediately.

Academy Iron Out Actor-Prod. Kinks

Credit where credit is due—in this case the Actor-Producer Relations Committee of the Academy. There is little doubt that there are many accomplishments, and in some cases achievements, to their credit.

Ironing out wrangles and misunderstandings is always a hazardous and, in most cases, a thankless job. There are many cases in point involving the actor and the producer, and The Reporter plans to present a few of these from time to time.

In nearly every case the producer knows all about these cases. Seldom, however, does the fraternity of artists hear of the details.

Here are two, in brief—later we'll give you more—names of personalities are available from the Academy of M. P. A. & S.:

(A) Actress signed contract at a guaranteed stipulated salary for the part with a guarantee that engagement would not run over four weeks. If it did she was to receive a weekly salary until finished. There was also a guarantee that she would have transportation for two from and return to New York. Upon her arrival here, it was decided she was not suited to part, that to play it would be harmful to her as an artist as well as to the picture. She claimed full guarantee.

Respondent, at first, in answer said a compromise adjustment should be accepted but later settled in full and in very fine spirit. The claim involved several thousand dollars.

(B) Actor was engaged for part and told to be ready to leave for location. At last moment, production was called off. Claimed one week's salary. Was paid and case settled.

Two Westerns Shooting At Trem Carr Studios

"Near the End of the Trail" and "Dugan of the Bad Lands" are shooting at Trem Carr. Wallace Fox is directing the first, starring Bob Steele. R. N. Bradbury is megaphoning the other picture.

THE LOWDOWN

Hollywood Portait No. 19—He has been a writer and a director. Now he is a supervisor. Many years in the business. And knows his stuff. Indefinite age. Borders on being an altruist but lacks the sincerity. He has charm. Sometimes a little too much. He has had the courage to get "mad" and "stay mad" at two of Hollywood's most important citizens, in defense of another. On the lot where he toils he is known as the only supervisor with a "soul!" He loves the ladies. Particularly ladies with a past. He gets around a lot. And entertains a lot. He is congenial. Good humored. People like him. And why not?

●

One paragraph from a recent movie column in The Examiner:

"Lunching with Harriet Shellenberger and Vivian Tennant who knows almost as many movie people as I do, I find that Alan Hale is back from New York. Mr. Hale has been signed to play the heavy in Greta Garbo's picture. Well, I know plenty of men who would like to play any part in any Garbo picture. I was wondering only the other day what had happened to Johnny Hines . . . . Another actor I'd like to see placed is Robert Agnew . . . . Maybe I ought to tell you who Harriet Shellenberger and Vivian Tennant are. I couldn't have moved without their help. I would have been writing this column on Hollywood boulevard if they hadn't stepped in and managed things."

Well, it's nice to know who Miss Shellenberger and Miss Tennant are!

●

Speaking of MGM, the powers that be were so excited over the first rushes of a recent production on their lot, that they rushed to its director; increased his salary and signed him to a long term contract. When the picture was finished and previewed the other night, it was so bad that half of it has to be remade!

●

One of the last acts of Junior Laemmle before leaving for New York was to rush out a copy of "The Rich Are Always With Us", a current best seller, to the studio scenario department. He planned to buy it. But after his departure, it was discovered that Warners had already bought it.

●

Carrington North, RKO-Pathe's eastern story editor who arrived here last week, states that the present trend in screen stories leans heavily toward romance. The next crop of films will be devoid of sexy and gangster stuff.

SETON I. MILLER

'DAWN PATROL'
'CRIMINAL CODE'

●

NOW WRITING
'SCAR FACE'
FOR CADDO

RUTH COLLIER, INC.
(Agency)

EARLY CONVENTIONS MEAN BUSY SEASON

A general boom in production activities in Hollywood is certain to take place immediately, now that the sales conventions of the major studios come to a close the end of this week.

For the first time in the history of the industry, the sales meetings have taken place early in the year instead of during the summer months. Heretofore the various companies have held the field men conclaves during the summer period, but this year the convention mania has hit Hollywood all at once and several months earlier than usual.

Therefore pickup in production is certain with producers fulfilling promises to salesmen.

Now that the branch managers, field men and salesmen are on their way back to home spots, the studios are concentrating on fulfilling their pledges and a general boom in shooting activities is certain to start immediately.

This prediction is borne out by the fact that the studios that have not staged their sales conventions, including U. A., have been dark several weeks. United Artists is slated to start on a big schedule soon, with Goldwyn and Howard Hughes embarking on big programs. In addition, Tiffany, Sennett, Christie, and other Earl W. Hammons deals, will swing into work immediately.

•

MGM's New Stars Are All Busy

MGM's three newest stars have started work on their initial starring vehicles. Marie Dressler is working in "Politics" as her first star production, while Wallace Beery is shooting "Sea Eagles," and Robert Montgomery is starring in "The Man in Possession." All three are elevated to full stardom with these pictures.

•

"Rasty" Wright Goes To Santa Barbara

"Rasty" Wright, manager of the now closed Chinese, has been assigned to special duty in connection with the opening of the new FWC Arlington Theatre in Santa Barbara.

•

McCarey On Job

Ray McCarey, MGM short director, has returned to the studio after a prolonged illness.

BENNETT-ALLENBERG
AND CO., LTD.
Investment & Trust Service
Michigan 9473 548 So. Spring St.
Los Angeles

DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE WEST
ROOSEVELT HOTEL IN HOLLYWOOD

After Pershing For Pictures

New York.—There is an effort being made to interest General Pershing in pictures. They are going to try to have him follow in the footsteps of Clarence Darrow, who is to appear in the prolog of and provide the dialog for the "Evolution" production which Universal is to release. It was Sam Cummings who managed to secure the film material on which the evolution film is to be based and after having tied up the film he made the deal with Darrow for 20 per cent of the amount that the film company, that is Cummings' company, grossed on the picture.

In the case of General Pershing proposition is to be made him that coming at this time his film appearance would enhance the sale of his war memoirs which have just been published in book form and placed on sale, and also that his lending his name and personality to the film would make it possible for the company releasing it to make a deal with the American Legion and in turn put a number of unemployed war veterans to work selling the tickets for the picture in all parts of the country.

Cummings has managed to secure both the "Men of Purpose" and "Powder River" films, the latter showed the Chateau Thierry, St. Mihiel, Cantigny and Argonne battles as well as virtually every division of the American forces in action.

•

Gabe Yorke Plays Santa To FWC P.A.'s

Gabe Yorke, in affecting a reorganization of the Fox West Coast advertising and publicity offices, put a lot of smiles on the maps of the boys with substantial increases in their salary checks.

•

Fox Buys Magazine Story For Next Will Rogers

Fox has purchased the Vincent Sheehan magazine story "The Ambassador from the U. S. A." for Will Rogers.

•

Adela St. John To "U"

Adela Rogers St. John is to adapt "Impatient Virgin" for Universal.

Fred Rothman's
Angelus Typewriter Company
Serving Hollywood's Film Industry
with
TYPEWRITERS
ADDING MACHINES
UNDERWOOD ROYAL
REMINGTON CORONA
Office Machines Calculators
Complete Service Replacements
Repairs
702 S. Spring St., Los Angeles
TUcker 2487

George Arliss in 'The Millionaire' Held Over

George Arliss in "The Millionaire" has taken in the best business at Warners Hollywood in over six months. First three days of opening netted $14,000 with a fair chance of breaking the house record for the week. The Downtown house hasn't proved as strong a pull for Arliss with a take of $8,600 for the three opening days.

With such good business, "The Millionaire" will be held over for a second week at both theatres. This is the first picture to be held over at both theatres since the inception of the double run policy.

Noy With Radio

Wilfred Noy, famous British director, producer and writer, has been signed by Radio for a role in "The Next Corner."

•

Radio Adds Six Players

Six more players have been added to the French version of Radio's "The Next Corner." They are Jean Belmour, Marcella Corday, Rose Dione, Adrienne d'Ambricourt, Louis Mercier and M. Borgato.

French Super Gets Berlin Raspberry

Berlin.—The big French picture, "End of the World" was razzed off the screen here on its initial showing. The audience whistled, stamped their feet and brought on general disorder in demanding its removal.

The whole town is in the dumps insofar as motion pictures are concerned. No business.

•

Warner-First National Using All Studios

With only two pictures shooting on the home lot, Warner-First National has seven pictures in production using the Vitagraph, Warner ranch, and Southern California locations.

"Alexander Hamilton" and "The Co-respondent" are shooting on the Vitagraph lot; "Five Star Final" and "Penrod and Sam" are working at First National; "Night Nurse" is in production at the Warner Sunset plant; and "I Like Your Nerve" is on location at the Botanical Gardens.

•

Van Loan Finishing Original For Laemmle

H. H. Van Loan is putting the finishing touches to an original, as yet untitled, which Carl Laemmle, Jr., will include in his 1931-32 production schedule.

ALICE WHITE
In "The Sea Tiger"
featuring Mary Astor
A Part With a Punch
Granite 9145

THE REPORTER

W. R. WILKERSON.....Editor and Publisher

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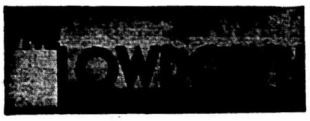

Upon the death of a certain male star not long ago, long eulogies were written of what a great, kind man he was. This is all very well for fan purposes, but one of the "kind" things he did was to desert his wife years ago, leaving her in a hospital, penniless. He also took their child with him and divorced her. His will left his second wife nearly a million dollars, while the partner of his lean days, when last heard of was working as a cook in a ranch house. And this woman is past middle age. She spent the "dollar" he left her on flowers for the funeral of the man who was so "kind and great."

•

Among the "busy builders of Malibu" these days are the B. P. Fineman's, the Edmund Lowes' and the Phil Bergs' (Leila Hyams to you!) The former couples are erecting new homes on the beach, while Leila is tearing hers apart and re-building with just as much enthusiasm. Harold Grieve, well known interior decorator, is supervising the Lowe-Tashman menage, so it will probably be a honey.

•

A well known actor finds life very complex these days. The "big boss" is paying avid court to his best girl. And to make matters more intricate, the girl seems to be lending an attentive ear. The actor doesn't know whether to have a showdown and risk losing his job and his girl—or to keep mum, keep the job and share the girl.

•

Typical incompetency seems to have prevailed in the installation of approximately a quarter million dollars worth of lab machinery in one of the major companies. Machinery designed by company execs and installed by local contractor who couldn't guarantee the work. When machinery wouldn't work, execs took a total loss and junked it all.

NEW YORK CITY

"THE FLOOD"
Warner Theatre

Journal: I have seen several thousand movies in my time, and while I have a treacherous memory, I still can recall no more shoddy, outrageously senile entertainment than you'll find in "The Flood."

Mirror: While the floods and storms are cleverly staged and genuinely thrilling, this movie recalls the gallant era of "The Great Train Robbery"—the villain is so hideously villainous, the heroine so outrageously harassed, the situations so implausible, the dialogue so artificial.

American: "The Flood" is pretty much a wash-out. No single scene or sequence is in the least convincing—not even those along the levee. It may pass muster at one night stands, but it certainly isn't Broadway calibre.

Sun: Harks back to the early days of silent films—in execution, in acting, in story telling and in final result.

"TARNISHED LADY"
Rivoli Theatre

Herald-Tribune: The star provides force and conviction and honest emotional power to a drama which has none of those qualities and she makes worth seeing a photoplay that, without her, would not be exactly easy to bear.

American: A keen disappointment, as it always is when excellent histrionic material is wasted on mediocrity. For perhaps half its length the story holds together fairly well despite repetition, but then it blows to bits in amazingly complete fashion.

Sun: It offers in its first half well nigh first-rate drama and in its last half, rather meaningless wanderings—but above all it offers proof that Miss Bankhead is not only a magnificent screen type, but also an excellent actress.

PHILADELPHIA

"SUBWAY EXPRESS"
Earle Theatre

News: Makes interesting screen fare. The action is speedy, the characters well drawn and the players capable.

Evening Ledger: It can be reported as a highly exciting affair, packed with action and suspense.

"NOT EXACTLY GENTLEMEN"
Fox Theatre

News: First-class screen fare, fairly bursting with humor, fighting and speed from the first minute to the last.

Evening Ledger: A rough-and-tumble Western film. The picture is told with an accent on the humorous touches and the director has allowed a slip-shod quality to get into the scenes and bring them down to the status of an ordinary Western.

"THE FINGER POINTS"
Stanley Theatre

Bulletin: The star succeeds in making a slow-moving and somewhat tediously told tale seem interesting.

Public Ledger: Fair enough entertainment. The story moves along swiftly against a background of pseudo-newspaper life.

Evening Ledger: Like so many stage and screen conceptions of the newspaper profession, it is highly exaggerated. As a melodrama, however, it is a good yarn.

Inquirer: The picture has many clever and unexpected twists and moves with a bite and rapidity that give it interest and excitement.

SYRACUSE

"THE FRONT PAGE"
Loew's State

Journal: Moves just as rapidly as in the stage presentation. The picture should have one of the biggest runs of the year in Syracuse.

Herald: It's banner news again! The picture has all the speed, mealiness, comedy and ribaldry of the original.

Post-Standard: Dynamic, forceful, dramatic—the best newspaper story filmed up to the present time.

"TARNISHED LADY"
Paramount Theatre

Journal: There isn't anything tarnished about the kind of entertainment "Tarnished Lady" furnishes. It is pure metal from a moviegoer's standpoint and a picture that everyone is going to like.

Herald: If a weak story can be redeemed by a vivid portrayal, the magnetic Miss Bankhead accomplishes the feat.

"GOD'S GIFT TO WOMEN"
Strand Theatre

Herald: Pure and simple farce, some of it very ordinary, and some of it full of hilarity.

Post-Standard: Starts rather slowly and takes some time to get into its stride, but it's an amusing picture, with one or two novel twists to the plot.

Exhibitors Yell For B. O. Titles

Exhibitors all over the country are pleading with distributors and producers to lend a little more time and thought to box office titles for their productions. The exhibs angle, now that so few stars mean anything at the cashiers' window, is that a title can make or break a picture.

In a letter to this publication several days ago, one of the leading midwest exhibitors claims that "titles mean everything in this day when patrons ride around in their cars shopping for what looks like good entertainment."

There have been many instances recently where exhibitors having a large or small chain have given their own version of a successful title to a picture already released. "Not Exactly Gentlemen" became "Three Rogues." "The Last Parade" was redubbed "The Gangsters Last Parade;" "Shepper Newfounder" got a marquee break with "Part Time Wife," etc., etc.

•

Overselling Out With New Season

New York.—Almost every company in the business has instructed their sales crews to steer clear of overselling the exhibitor in the price of the product and the number of pictures.

Seems the distribs are going after the big accounts with well loaded guns but will handle the neighborhoods and small towns with a consideration never exercised before. This in the belief that the little fellows must be helped.

MALIBU BEACH

HOUSE FOR SALE

COMPLETELY FURNISHED—
Ready To Move In!

Linens
Blankets
Dishes
Silver
Radio
Piano

Large Lot, Completely Enclosed
3 Bedrooms—5 Closets—Linen Closet—2 Master Baths, Tiled, Enclosed Showers—2-car Garage
Servants' Quarters and Bath

$10,000.00 CASH

This is $3,000.00 under replacement cost

OWNER
c/o W. R. Wilkerson,
Hollywood Daily Reporter

THE Hollywood REPORTER

Vol. IV. No. 23. Price 10c. TODAY'S FILM NEWS TODAY Friday, May 1, 1931

LOEW'S BACK TO CLARKE

Buys $10,000,000 Preferred of Film Securities Giving Him Control With Fox Interest

New York.—The deck of cards marked "Loew's Inc." has been re-shuffled and all the aces have been dealt out to Harley L. Clarke in a deal that gives him the control of the pot.

Through Chase National Bank, General Theatres purchased $10,000,000 of preferred shares of Film Securities Corp., formed to take over Loew's at the time of the Fox divestment of that stock. This purchase, plus the 462,00 shares of Film Securities given Fox Film in part payment for the divestment, returns the control of Loew's to the hands of Harley L. Clarke, in that General Theatres' interest and that of Fox Film

(Continued on Page 2)

THE favorite indoor sport of producers and theatre men today is speculating on the date "when the depression will end." The depression will never end. Did you get that? THE DEPRESSION WILL NEVER END.

In fact, there isn't any depression. The period we're in now is the new normalcy. Low prices to meet low buying power. Too many workers . . . too few jobs . . . Too much footage . . . too few real pictures. Too many theatres . . . too few showmen. Too many dollars . . . too few brains.

•

LINES that used to be funny don't get a laugh any more. Pictures that used to sell are now stagnating on the shelves. The old business flywheel has slowed down.

Bad pictures are still going to bring in bad business . . . Good pictures will hang up new records . . . Bum producers are on the way out and a new crop who can turn out ENTERTAINMENT, are on their way in . . . There is too much money invested in theatres and theatre properties to permit a few individual production heads to run the business into bankruptcy.

But here and there in other lines of business you see an outfit that is beating the game . . . BEATING IT WITH BRAINS. What do we mean?

•

HO HUM. Have you seen the new Auburn automobile? Dealers can not get them fast enough. Have you heard of the new Pepsodent antiseptic? A dollar a shot . . . two months old and sales already about equal to Listerine. Have you used Folger's Coffee? Twenty-five hundred new grocer accounts opened in Los Angeles in the single month of March.

There is no depression. There never was any depression. Times are normal. Businesses are failing . . . and succeeding . . . as always . . . and for the same reasons! Back of every success, an idea. And back of every idea a brain. We didn't say skull . . . or head . . . We said "BRAIN!"

•

Production Analysis • Starts Monday •

Allied Board Meet In Balto.

Baltimore.—The board of directors of Allied Theatres are meeting here today for the purpose of reporting on the progress of their advertising newsreel activities, the first release of which will be made on August 1.

Allied members report that an unusual number of contracts for the reel have been signed and that the physical distribution will, very likely, be handled by Universal.

•

Sunday Baseball Bill Passes Penna. House

Harrisburg.—A bill providing for baseball on the Sabbath passed the House here by a vote of 103 to 99 and now goes to the Senate for a vote. Should both houses okay the measure, it is a cinch that Governor Pinchot will veto it. But the showing of this strength may make it possible for a complete passage next year.

Exhibitors are of the opinion that if the State places its approval on baseball, movies will have an easy time getting Sunday openings.

•

Options Not Renewed

Paramount announces that the options of Mary Brian and Fay Wray are not to be taken up.

Schnitzer Against Double Features

Joseph I. Schnitzer, president of Radio Pictures, instructed his salesmen in convention here to do everything in their power to eliminate the double feature evil. He said "a continuation of this policy will close the doors of every studio and destroy the entire motion picture industry."

Metro-Goldwyn-Mayer, as recorded in this publication Wednesday, announced that a clause had been placed in all contracts prohibiting the double-featuring of any MGM picture.

•

Para. Renews Eight

Paramount yesterday signed contracts retaining and adding executive, directorial and writing talent, including Norman Taurog, director of "Skippy"; George Arthur, film editor; Louis Weitzenkorn, William Slavens McNutt, Grover Jones, Joseph L. Mankiewicz and Henry Myers, writers, and Guthrie McClintic, director.

Picture Stocks Ride Upwards

All major picture stocks showed an upward gain in yesterday's big bull market. This was the first good sign shareholders have had in weeks.

Hughes-Franklin Get Mann Circuit

Hughes-Franklin theatres yesterday announced the acquisition of 10 more theatres in Northern California from their former owner, George M. Mann. This makes a total of 123 in the circuit.

The theatres are: Rialto, Liberty, State, in Eureka, State in Fortuna; State, Hart, in Ferndale; State in Fort Bragg; Williams in Dinuba; Minor in Arcata, and State in Ukiah.

Divisional offices of the H & F. circuit are to be established in San Francisco with Charles Koerner in charge.

•

Flynn-Lally Trial Now Set For May 21

New York.—A definite trial for the Pathe fire case involving John Flynn and Lally, as executive heads of the Pathe studios here, has been set for May 21 in the General Sessions Court before Judge Max Levine.

FOX HEADS MAY REDUCE 'W. F'S.' $500,000 A YEAR

New York.—The annual stockholders meeting of Fox Film Corp., gets under way today.

One of the chief topics will be the $500,000 a year salary that William Fox is down on the books for. Several members of the board of directors are under the impression that this draw should be lowered considerably. And still, on the other hand, others feel that nothing will be said or done about W. F.'s pay check.

From a source close to William Fox

(Continued on Page 2)

Fox-Warner Natl. Theatre Deal Cold

New York.—It looks as though the Fox-Warner national theatre deal is cold due to Warner's having made their peace with Paramount-Publix.

Louis Cohen of the Fox Theatres Realty department arrived from the coast the other day and has been closeted with Harry Arthur discussing the question of F. W. C. taking over the Warner Pacific Coast houses.

THE Hollywood REPORTER

Vol. IV. No. 33. Price 10c. TODAY'S FILM NEWS TODAY Friday, May 15, 1931.

DeLuxes to Pop Price

[redacted]

THE producer, distributor, exhibitor, ad-writer et al, who is not stopping to analyze . . in an attempt to build an entirely new approach . . is facing a merry, mad summer of sorry slipping and slumping . . into gawd knows what.

Last night's national news wire sang the same old song:

"Poor pictures and not depression cause of messy box-office situation . . GOOD PICTURES GETTING MORE MONEY THAN EVER IN THE HISTORY OF THE PICTURE BUSINESS."

Of course that temporarily puts the guilty producer on the spot. But, who's going to shoot? Left alone, if he continues to produce the usual cheese, it's his own suicide.

If he cuts loose from political gang methods, shoots straight with the law of efficiency, and tries his level best to meet the "supply and demand" for merit . . that producer will be in the front ranks leading us all into the light.

But it can only be done through analysis.

Meanwhile, the important item is . . HOW TO SELL . . LEGITIMATELY . . THE ACTUAL PRODUCT ON HAND! . . and keep the business from going completely to the bowwows.

Brains . . BRAINS . . and MORE BRAINS . . if they were ever needed, they are needed now.

A new approach is vitally

(Continued on Page Two)

Facing Great Loss, Fox Circuit Slashes DeLuxe Prices in Four Big Cities

New York.—As the only alternative in staving off terrific losses during the summer months, Fox deLuxe theatres operating in Brooklyn, Philadelphia, Washington and St. Louis have instituted a radical price cut. The new rates call for a twenty-five cent opening until 2 P. M., thirty-five cents to 6 o'clock and a top price of fifty cents for all evening shows. This policy was to have been adopted last year but Publix succeeded in fighting it off by surrendering part of its product to Fox Theatres in order that that circuit would maintain prices at their level. The present arrangement may be a similar move to force Publix again to share its product for the coming season.

It is evident that all circuits face a tremendous operating loss during the summer through lack of box office attractions. Despite tremendous advertising campaigns, but few pictures are coming anywhere near liv-

(Continued on Page Two)

Cinema Patents Co. Start Federal Suit

Wilmington, Del. — Herbert A. Huebner, attorney for Cinema Patents Company, charges that there are thousands of employees in film laboratories who are violating the patent law by operating machines on which his company holds patents. Cinema Patents Company has started action against Craft Laboratories in Federal Court here, charging infringement. Patents in litigation were originally issued on developing and drying machines to Leon Gaumont.

Paul Joins RKO-Pathe

RKO-Pathe is reported considering making additions to its "front office" force in the line of associate producers, supervisors, and unit production heads.

Val Paul, former production manager for First National and at one time production executive for Charles R. Rogers, has joined the RKO-Pathe plant in an executive capacity and will probably function as a unit producer.

It is expected that Rogers will shortly add others to his staff.

Burr Shorts for Educ.

C. C. Burr will produce series of twelve two reeler comedies featuring Ray Cooke, based on a new series of "Torchy" stories by Sewell Ford. Burr produced a similar series of Torchy stories featuring Johnny Hines in the silent days. No director assigned. Production on the Tec-Art lot for release by Educational.

Jr. Buys 'Nice Women'

Carl Laemmle, Jr. yesterday signed on the dotted line for William A. Grew's "Nice Women." It will be one of the 26 set for the 1931-32 program. No directorial or script assignments yet.

Sarnoff Denies Television Quest

Making his first visit to the Coast in five years, David Sarnoff finds himself the most eagerly sought man in Hollywood. That his visit is of unusual importance is unquestioned, yet Brown states that his sole interest is that of inspecting the RKO and RKO-Pathe properties and subsidiaries.

While denying that his visit has anything to do with television on the Coast, it is understood that Roxy made the trip here with him in order to have Sarnoff's undivided attention, while on the train, on plans for the development of Radio City in New York. Roxy, it is stated, will have nothing to do with RKO-Pathe production and will leave for New York

(Continued on Page Two)

44 Sennets For Educ.

New York.—Educational has completed deal with Mack Sennett for 44 shorts for the coming year. Twenty-six two-reel comedies, six one-reel novelties and twelve one-reel color films are included. Andy Clyde, so far is the only star whose name has been included in the program. He is scheduled for six of the shorts.

Wyler To Paris For 'U'

Robert Wyler, of "U's" production staff, leaves this week for New York and thence to Paris to represent Uncle Carl at the Consorium, a conference to iron out details for the making of French versions of certain English language pictures.

Two Financial Reports for Fox Film Stockholders

New York.—A double set of financial reports on the 1930 business of the Fox Film Corporation is to be issued to stockholders. The first, based upon the audit completed by Touche Nivin and Company and predicated upon the system used by the company in previous years will show a profit of more than $11,000,000. This is about $500,000 better than the 1929 statement.

The second audit, however, prepared by Price, Waterhouse & Company will show a profit of only $7,500,000. The Touche Nivin audit will produce a dividend of $4.35 per share, while the Price, Waterhouse & Co. report—which was arranged by those financing Fox Films—will permit no dividend.

It is the Price, Waterhouse & Co. audit, which Harley Clarke questions, objecting to their manner of apply-

(Continued on Page Two)

The Hollywood REPORTER

May 6, 1931

THE REPORTER

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"A good time was had by all" at the Hoot Gibson ranch on Sunday. The "gallery" was thronged, and the "show" was swell. Among the hundred or more invited guests who remained to the dinner given by Hoot and his wife, Sally Eilers, were Mr. and Mrs. Adolphe Menjou, the Edward Hillmans (Marian Nixon), Mr. and Mrs. Reginald Denny, Edward Sutherland, the Marquis de la Falaise, Sally O'Neil, the "Skeets" Gallaghers, May Sunday, Mr. and Mrs. Abe Lehr.

•

Adolph Kiss (pronounced Kish), Hungary's foremost portrait painter, is in Hollywood. Kish has painted nearly all the crowned heads of Europe, including King George of England, the King and Queen of Sweden, the ex-Kaiser and countless continental artocrats. We were privileged to view some of his more recent work, the other evening. Included in the group were beautiful portraits of our own Billie Dove, Victor Varconi and other film celebrities. Prof. Kish likes Hollywood and says that only the women of Buenos Aires compare in beauty with those of our town.

•

Something new in Mayfair "parties" was established the other night, when Josef von Sternberg and Marlene Dietrich entered, seated themselves at a table for TWO—lent "tone" to the affair for about three-quarters of an hour, and left.

•

We hear that Estelle Taylor has made such marvelous progress with her voice that she has had an offer to sing with the Philharmonic orchestra. Now all she has to do is to decide between a European trip, long planned—and a concert tour!

•

The height of something or other was reached the other evening when a director, recently divorced from and by his wife, called her up. The call was not to inquire for his kids' (two of 'em) health, but to ask the ex-madame if she knew any girls who would like to step out with him. P. S. She said "No!"

Universal Selling Definite Titles

New York.—One of the most important phases of Universal's sales convention which opens here Friday will be the company's policy announcement that it will not give the field men picture titles to sell unless they are definitely set.

This means that the complete line-up of Universal pictures will not be given the salesmen as it is understood only about 17 titles are set. Twenty-six are to be produced.

Other studios have filled in the blanks with titles picked out of thin air, there being no stories or casts, thus completing the "program."

"U" plans to give the salesmen full details on the 17 films set and will send information on the others to them as soon as they are in the bag.

•

European Digest

(Continued from Page One)

losses incurred in the silent film industry, the formation of new companies and the overhauling of studio equipment. Production and distribution of British made films increased, and many more theatres were wired.

Production:

There were 116 sound feature films produced with 8 German, 8 French and 3 Spanish versions. Nearly all of these were produced by 17 companies in the 12 studios now wired for sound film production. Their average cost was around $75,000. No silent features were made.

Distribution:

The number of films shown was 747, of which 519 were American, 142 British, 49 German, 22 French and 15 from other countries. Of these, 501 were talking pictures, America contributing 400 and the United Kingdom 87.

Exhibition:

There were estimated to be 5166 theatres in the United Kingdom as of December 31, 1930. Of these 3151 are wired. Six sound systems account for 2535 of these, and installations of American equipment total about 1600. There were 195 new theatres constructed with an additional seating capacity of around 293,000.

FRANCE

French film industry made unmistakeable progress. Production increased 207 per cent over the previous year with negative costs higher by 240 per cent. New theatre construction jumped 280 per cent, with a trend toward larger and more adequate theatres and theatre receipts jumped an average of 50 per cent in wired houses but decreased 25 per cent in unwired houses, leaving, however, a net increase of 25 per cent. Theatre wiring increased by 150 per cent. Unfortunately, American participation in the market was less than in previous years with a consequent falling off in revenues.

Production:

No less than 43 companies produced films in France. A total of 76 sound films were produced with 66 foreign versions, and 18 silents. In addition 162 shorts were made. Ten sound studios were involved.

Distribution:

478 features and 616 shorts were released during the year, as compared with 437 features in 1929. Of these, 237 features and 379 shorts were of American origin as compared with 211 features in 1929. Germany contributed 111 features as against 130 in 1929, and France 94 as compared with 52.

Exhibition:

76 new theatres were built adding a seating capacity of 54,700. This compares with 20 new houses with 20,000 seats in 1929. 420 theatres were wired—163 with American apparatus and 257 with foreign. Including the 1929 figures, this gives a total as of December 31 of 565 theatres in France.

GERMANY

(Assistant Commercial Attache Douglas Miller, Berlin)

Sales of American pictures to Germany declined through three main causes. First, the change from silent to sound pictures made more effective control over the German market by the holders of patent rights (Tobis-Klangfilm). Second, the new German film import regulations effective July 1, and running until June 30, 1931, were much more stringent than any preceding regulations. Third, the general business depression which cut down theatre attendance.

Production:

Statistics are not entirely clear on this point, but somewhere around 160 films were produced. A large number of companies were involved, 24 companies producing more than one film apiece. Thirteen studios have been equipped for sound.

Distribution:

305 films were distributed, of which 151 were German and 97 from the United States. This is compared with 192 German and 142 American the year before.

Exhibition:

As of December 31, 1930, there were 5087 theatres in Germany, only nine new theatres being added during the year. Estimates place the number of wired houses at 1930. Due to the patent situation, there are no American installations.

ITALY

Italy has not accepted the sound film with the same degree of enthusiasm as other countries. In addition the sale of American pictures was hampered by decrees of the authorities which prohibited foreign dialogue and which imposed a five per cent cut in contract prices.

Production:

Three sound films were produced by one studio.

Distribution:

About 160 talking pictures and 190 silents were distributed, estimates placing the American share of the market at about 75 per cent.

Exhibition:

There were 209 theatres wired as of December 31, 1930, 70 of these using American equipment, and 147 using 16 foreign makes. (The discrepancy between the 209 theatres and 217 equipments is accounted for by the fact that 8 theatres have two sets each).

Eddie Sutherland For Para's 'Marines'

Eddie Sutherland has been assigned the direction of "The Marines Are Coming," which is to be done by Paramount after he finishes the Cantor picture at United Artists.

"Marines" is an original story by James K. McGuinness. Cast so far is William Boyd, Buddie Rogers and Richard Arlen.

•

"Arizona" Company Picks Springs For Exterior

George B. Seitz yesterday took Columbia's "Arizona" company to Palm Springs for initial exterior shots of the western featuring John Wayne and Laura LaPlante. June Clyde, Forrest Stanley and Nena Quartero are in support.

•

"Wild Horse" With Hoot Starts Shooting Friday

Richard Thorpe picks up the megaphone Friday on "The Wild Horse," with Hoot Gibson starred, supported by Alberta Vaughn. H. M. Hoffman, Jr., of Allied producing at Tec-Art.

•

Fort To Do Script On "Frankenstein"

Garrett Fort has signed with Universal to do the script of "Frankenstein," Mary Wollenstonecroft Shelley's famous novel. Robert Florey will direct.

•

Sixteenth Detective Short Now Shooting

Cliff Reed, shooting the William J. Burns series of detective shorts at Tec-Art now is on the sixteenth of the series starring Burns.

•

Publix Booker To Join Educ. Production

New York.—Bert Kelly, booker for Publix, is to join the production department of Educational and leaves for Hollywood Saturday.

DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE WEST
ROOSEVELT
HOTEL IN HOLLYWOOD

Fred Rothman's
Angelus Typewriter Company
Serving Hollywood's Film Industry with
TYPEWRITERS
ADDING MACHINES
UNDERWOOD ROYAL
REMINGTON CORONA
Office Machines Calculators
Complete Service Replacements
Repairs
702 S. Spring St., Los Angeles
TRinity 2487

'SMART MONEY' ENTERTAINS; GOOD EDITING WILL HELP

A Gambler Yarn With Ed. Robinson

"SMART MONEY"
Warner Brothers

Direction .....Alfred E. Green
Photography .....Robert Kurrle
Screen Play and Dialog: Kubec Glasmon, John Bright, Lucien Hubbard, Joseph Jackson.
Film Editor.....Jack Killifer
Starring .....Edward G. Robinson
Cast: James Cagney, Evalyn Knapp, Ralph Harolde, Noel Francis, Margaret Livingston, Maurice Black.

Here is a picture that starts off like six million dollars, slows down to nickels and dimes, picks up at the three-quarters to nose into the big dough, only to sag out at the end to an ordinary "programmer."

At last night's preview the picture was quite long, and there were spots that could certainly be improved by the editor's shears.

All told, when the picture is finally ready for release it may sneak into the hit class due to the fine performance of Edward Robinson and the rest of the cast and some good direction by Al Green.

It is a gambling story of the small town barber who has a flare for cards and dice. He rakes in all the small change in his town and makes for the big city and the big dough. The smart money boys only give him one sitting before they send him to the cleaners, but passing through that process, he returns and trims the trimmers.

Once in the smart money Nick does a Rothstein. He is a sore spot in the side of the District Attorney, soon up for re-election. The "D.A." finally finds a way of getting the gambler and the picture fades out with him entraining for a ten-year stretch betting 'two to one" he would be out in five years.

The yarn is of the story book variety with many improbabilities, but with sufficient entertainment to please most audiences. With the necessary cutting it will be made better.

Edward Robinson of "Little Caesar" fame, adds new laurels to his already heavy wreath. That boy gives Nick all the acting it requires. James Cagney, Evalyn Knapp, Margaret Livingston, Maurice Black and other members of the cast are very good in their parts.

●

Unit Programs Pushed By Al Boyd In Phila.

Philadelphia.—Alexander R. Boyd, former Stanley mogul and now head of the Moon Amusement Company here (a Paramount subsidiary), is advocating a unit program of features and shorts for exhibitors in this territory. Boyd believes that the first runs should adopt it for other exhibs to follow.

The plan is to set shorts that will form a suitable program with the features, with no necessity of getting both from the same exchange.

They Like 'Em

Popularity of Bobby Jones' initial golf short "The Putter," which ran last week on a pre-release at both Warners Hollywood and Downtown theatres, has prompted the re-booking of the reel into both houses beginning this Friday during the hold over run of George Arliss in "The Millionaire."

Radio To Start 7 In Two Weeks

Radio Pictures has seven productions in preparation which are scheduled to start camera work within the next two weeks.

They are "Nancy's Private Affair" which Gregory La Cava will direct with Mary Astor as star; "Strange Women," featuring Ivan Lebedeff with Richard Boleslavsky directing; "Full of Notions," co-starring Bert Wheeler and Robert Woolsey; "Fanny Foley Herself," starring Edna May Oliver with Melville Brown directing; "The Sphinx Has Spoken," which Victor Schertzinger will direct with Lily Damita starred; "Consolation Marriage" to be directed by Paul Sloane with an all-star cast; and "Are These Our Children," to be directed by Wesley Ruggles with an all-star cast.

●

Sennett Lot Set For Big Season

Signs of renewed and lively activity are due for the Mack Sennett lot with the signing yesterday for 26 more shorts from Sennett to be released by Educational.

With Sennett about ten pictures behind on his last year delivery to Hammons, and the new deal set, that studio is about to embark on the busiest season seen in a long time.

●

Dorothy Sebastian May Play Opposite Boyd

Although no contracts have been signed, Dorothy Sebastian seems all set to play the lead opposite Bill Boyd in "Suicide Fleet" at RKO-Pathe. This is Boyd's first on the new program.

●

Shubert Gets New One

Bernard Shubert, who did the screen play and dialogue of Radio's "The Reckoner," which will star Richard Dix, has been assigned to prepare the screen story of Dix's next vehicle as yet untitled.

●

Ruth Weston Doubles

Ruth Weston, who played a prominent role in Radio's "The Next Corner," has been cast for a leading part in the French version of that production.

MGM Seeking New Lon Chaney-Barrymore Maybe

MGM is looking high and wide for a new Lon Chaney as the studio is said to have purchased a lot of story material for him which is lying idle. These yarns include thrillers and mystery stories, bought solely with the idea of starring Chaney in them.

Lionel Barrymore is reported to have been approached on the matter as he can do all of Chaney's stuff with ease. But Barrymore is known to have a penchant for direction and has evidently turned the deal down cold.

●

Tradeviews

(Continued from Page One)

supreme, everything else secondary. Production never starts until script reaches the perfection they feel it justifies. Not cuff shooting goes with Zanuck.

The Warner stars include Arliss, Barrymore, Connie Bennett (in two), Bill Powell, Winnie Lightner, Dolores Costello, Barbara Stanwyck, Frank Fay, with Marian Marsh and Evelyn Knapp stepping along fast.

The product for first half of year includes "Alexander Hamilton" with Arliss; "The Mad Genius" with Barrymore, "Bought" with Constance Bennett; "Co-respondent" with Powell; "Larceny Lane," a sequel to "Public Enemy"; "Star Witness"; "Safe in Hell"; "Side Show"; "Top of the Hill" and others.

Space prevents us from going into an explanation of each and every story. However the layout looks like money in the bank.

As to First National.

Hal Wallis has made tremendous strides in his short term as production head of First National. He is still in his infancy on such a job, and its a tough one. However, from this vantage point it is our thought he will come through unscarred with the ending of 1931-32.

The production schedule for the first half of the coming year, as it concerns First National, is imposing. They start off with "Upper Underworld" and "Chances" already reviewed by this publication. They have already shooting or ready for the stages, "Penrod and Sam"; "The Merry Wives of Reno"; "The Blue Moon Murder Mystery" by S. S. Van-Dine; "Flying Eagles"; "Our Social World"; "Spent Bullets" and "The Tenderfoot."

The outstanding hit of the new year should be "Five Star Final" now almost completed.

With Richard Barthlmess, Bebe Daniels, Dorothy Mackaill, Joe E. Brown, Edward Robinson, Marilyn Miller, Douglas Fairbanks, Jr., and Walter Huston, together with Loretta Young and some new personalities coming up fast, this company is fairly well fixed with names and capable players for their stories.

With the combination of Warner and First National it would be well for exhibitors to give plenty of attention when their salesmen come around. It is our opinion they will have a better lineup of product during the coming year than they did during 1930-31.

Producers to Meet Writers' Committee

The producers have appointed a committee to meet with the writers and discuss plans for bettering conditions of both. Committee consists of B. P. Schulberg as chairman, Louis B. Mayer, Jack Warner, J. I. Schnitzer and William LeBaron on a shift, and Sol Wurtzel.

Writers met Monday night and received reports from several committees. Everything in shape for an open meeting of all writers Monday week when the committee, headed by Waldemar Young will tell the writers what they have done and ask for their approval.

TITLE CHANGE FOR 'SEED' IN OFFING FOR UNIVERSAL

Universal is reported to be contemplating a change in the title of "Seed" when the picture is given general release. Despite the fact that the reviews of "Seed" have been highly laudatory, the picture has not been doing the expected business at the Carthay.

Analysis of the situation by studio executives is said to have shown that "Seed" is a cold title. Actually, the story is by Gladys Lehman and is not the Charles G. Norris story of birth control. A little change is based on the possibility of eliminating this angle, as the film as it is now a story of family life.

There is also some dissention as to the exploitation campaign for "Seed," with the birth control side and the family story vieing for top interest in plugging the picture.

Walter Futter To Do Two Columbia Features

Walter Futter to whom is attributed the success of Columbia's "Africa Speaks" as a box office features, arrived here yesterday from New York.

Walter will shoot two features, a new series of Curiosities and a series of Laughing Around the World with John Medbury for Columbia release.

Futter has two feature stories ready for shooting but announced he would not be at liberty to give details until next wek.

●

Dunbar Turns Actor

David Dunbar, former director, has been signed by Radio for a role in "The Next Corner."

PERCY HEATH

Paramount

●

•

Screen Must Depend Upon

...is belief of J. Gardner Sullivan

A fellow who can review a career of more than fifteen years writing for the screen naturally can discern a tremendous development in that period of time. But to me, one of the most wholesome and significant factors in the attitude of today is recognition that motion pictures are a distinct form of dramatic expression, and that every piece of successful literature is not necessarily material for the screen.

Failure to recognize this has been responsible for no little share of the criticism directed at motion pictures, in my opinion. In the haste to adapt every successful book and drama to the screen, oftentimes no thought has been given to the question of their suitability to the screen's peculiar requirements. When, therefore, a famous novel or stage play has emerged upon the screen lacking the virility and the charm of the original, the industry has offered up another mark at which its detractors may shoot.

One can cite a hundred examples of literature that have been recognized as great narrative writing which the theater has never attempted to adapt to the stage, because it realized they lacked the peculiar factors essential to the theater. Their power to interest and enthrall a reader could never be captured in resolving them into dramatic form.

I contend that the same holds true for the cinema to a great extent. The motion picture is an independent form of expression, possessing a technique of its own and requiring qualities not to be found in every story, no matter how meritor-

JO SWERLING

Under Contract to

COLUMBIA

●

Adaptation and Dialogue
"THE MIRACLE WOMAN"
"DIRIGIBLE"
"RAIN OR SHINE"
"LADIES OF LEISURE"

●

ALL FRANK CAPRA PRODUCTIONS

Dorothy Howell

"The Last Parade"

Screen Play and Dialogue

●

"Dirigible"

Continuity

●

UNDER CONTRACT TO COLUMBIA

JOHN GILBERT

in

"GENTLEMAN'S FATE"

THE REPORTER

January 12,1931

ok box-office results in ... ent.
The dialog, by Leonard Praskins, who
by is also credited with the continuity,
ion has the same trend and is one of the
to best features of the picture.
or An able cast supports the star and
featu... devers. ... Kilian giv...

ADAPTATION—CONTINUITY—DIALOGUE BY

LEONARD PRASKINS

M-G-M

Just Finished
Dialogue and Continuity
"THE LULLABY"
for HELEN HAYES

LAST OF WHO'S WHO

VAN DRUTEN, JOHN
"Unfaithful" ..... OS
VEILLER, ANTHONY
"Upperworld" ..... Ad
"Should Wives Work" ..... AdD
"Sour Grapes" ..... §D
VEILLER, BAYARD
"Paid" ..... OS
VEFROFF, PERRY
"Big Boy" ..... SP&D°
"Soldier's Plaything" ..... SP&D°
VIGNEY, BENNY
"Morocco" ..... OP
VON STERNBERG
"Dishonored" ..... OS
WATKINS, MAURINE
"Up the River" ..... OS
"Doctor's Wives" ..... SP
WATTERS, GEORGE M.
"Living for Love" ..... SP
"Good Intentions' ..... SP
WEAD, FRANK WILBUR
"Dirigible" ..... OS
"Shipmates" ..... Ad
"Sea Eagles" ..... OS
WEAVER, JOHN V. A.
'The Man From Wyoming" .. AdC&D
"Tol'able David" ..... AdD
WEBER, BILL
"Elbow Room" ..... OS
WEEMS, WALTER
"Anybody's War" ..... §D
WEITZENKORN, LOUIS
"Five Star Final" .....
WELLS, WILLIAM K.
"Sit Tight" ..... SP&D
"Big Boy" ..... D
"Side Show" ..... OS
"On the Level" ..... OS&D
"Let's Go Places" ..... SP&D
"The Steel Highway" ..... D
"Captain Thunder" ..... D
"Cohens and Kellys in Africa" ..... D

WEST, CLAUDINE
"A Lady's Morals" ..... Ad°
"A Lady of Scandal" ..... D°
"Jenny Lind" ..... Ad°
"Just a Gigolo" ..... AdD
WEXLEY, JOHN
"Steel" ..... OS
"U-Boat" ..... OS
WEST, ROLAND
"The Bat Whispers" ..... P&D
WHELAN, TIM
"The Fall Guy" ..... AdD
"Hook, Line and Sinker" .. OS, D&Ad
"Going, Going, Gone" ..... OS°SP&D
"If I Was Rich" ..... SP§D
"Tom and Terry" ..... OS
"The West Pointer" ..... OS
WHITAKER, JAMES
"The Last of the Lone Wolf" ..... D
"Fires of Youth" ..... D
WHITE, BETTY
"Confessions of a Co-Ed" ..... SP
WILLARD, JOHN
"The Cat Creeps" ..... OS
WILLIS, F. McGREW
"Costello Case" ..... OS
"Rainbow" ..... SP&D
"Charley's Aunt" ..... SP&D
"Meet the Wife" ..... SP&D
WILSON, CAREY
"The Bad One" ..... SP
"Behind Office Doors" ..... SP
WODEHOUSE, P. G.
"Those Three French Girls" ..... D
WOOD, CYRUS
WOOLF, EDGAR ALLAN
"A Tailor Made Man" ..... SP&D
"Parlor, Bedroom and Bath" ..... §D
"The Great Lover" ..... D
"The Cuckoos" ..... SP
WYLER, ROBERT
"Sea Patrol" ..... OS&D

YOST, DOROTHY
"What Men Want" ..... SP&D°
"The Sea Bat" ..... OS
YOUNG, WALDEMAR
"The Girl of Golden West" ..... SP&D
"Ladies Love Brutes" ..... SP&D°
"Chances" ..... SP&D
"Sally" ..... SP&D

YOUNGER, A. P.
"Sunny Skies" ..... OS
"Swellhead" ..... OS
"The Single Sin" ..... OS
"Five and Ten" ..... SP°
ZILAHY, LAJOS
"The Virtuous Sin" ..... OS
"Five and Ten" ..... SP°

A. P. Younger

Maude Fulton

Warner Brothers

HOWARD J. GREEN

Writing

"Queer People"

(In Association With Leo McCarey and Ray Schrock)

●

Representative

ARTHUR M. LANDAU

SENNETT CONTRACTS FOR 26 WITH EDUCATIONAL

Tne first deal closed by Earl W. Hammons since his arrival is the signing with Mack Sennett for 26 two-reel comedies to be delivered during the coming year. Sennett himself will personally direct the majority of this group as he has only one other contract director.

It will be at least three months before Sennett can embark on the new program as he has at least ten more comedies on last year's schedule to make.

•

Harry Cohn Gets Wayne On Five Year Contract

Harry Cohn has signed John Wayne, one time Fox star, on a five-year contract. Wayne's first assignment for Columbia will be the romantic lead in "Arizona." Wayne was taken from the ranks of property men on the Fox lot by Raoul Walsh and starred in "The Big Trail."

•

"Over The Hill" To Get New Juveniles, New Dir.

Henry King may not be in the directorial chair when Fox resumes production on "Over the Hill," after switching the juvenile leads. The picture was well under way when the Fox executives decided the juveniles were not up to scratch. It will be redone with Mae Marsh, the only member of the original cast remaining. King is likely to be switched to another picture. Fox casting office now is hunting new juvenile material.

•

Bellamy Signs As Lead For Ruth Chatterton

Ralph Bellamy, stage actor and new to the screen, has been signed by Paramount to play opposite Ruth Chatterton in "Laurels and the Lady." Berthold Viertel is directing.

•

Silver Plating Is MGM's New Process

The new "silver plating" invention installed at MGM studios is expected to eliminate variation entirely in picture prints. Not only is uniformity hoped for, but the process permits the same "hypo" fluid to be used continually.

•

Charlie's Decorations Cause A Furore

Commenting on the award of the Cross of the Legion of Honor to Charlie Chaplin, the "Philadelphia Record" says the French War Veterans are indignant. Though they like Charlot, the poilus can't see how he deserves the Cross.

•

Rita Chevret Re-signed

Radio Pictures has renewed its option on Rita Chevret and she has been assigned the second lead in

Canada Worrying American Distribs

New York.—Local "home offices" and their branches in Canada are plenty worried regarding the recent censorship of their product in Ontario. That board has placed thumbs down on all gangsters, after first letting them in provided the distribs run a trailer preceeding the picture stating they are "showing a form of existence that is prevalent in countries other than those of the British Dominion."

•

Brown's "Quick Millions" Set For Loew's State

"Quick Millions," Rowland Brown's first directorial work for Fox, will open at Loew's State Thursday.

•

James Whale To Direct Tiffany's Gang Drama

Phil Goldstone is negotiating for the services of James Whale to direct "X Marks the Spot," Edward Dean Sullivan's story of gangland.

•

Oakie And Para. Still At Odds

The argument between Jack Oakie and Paramount is still on. Jack wants more money and Paramount wants to stick to the terms Oakie agreed on in signing up. In the meantime Jack is not working and Paramount is not paying.

•

Fox Making "Spanish Mamma"

Martinez Sierra, a writer formerly with MGM, is reported at Fox to write "Mamma" which is to be done in Spanish with Catalina Barcena playing the lead under the direction of Benito Perojo, starting about May 20.

•

Universal Dickering With Mary Brian

Universal is reported to be after Mary Brian to sign her on a long term contract as soon as she is finished with Paramount. The deal also includes the feminine lead in "Strictly Dishonorable," production of which John M. Stahl is holding up for a leading woman.

•

Dita Parlo Gets English Talkie Break

Dita Parlo, the diminutive German star, will have her first English speaking part in "The Honor of the Family" at First National, starting next week under the direction of Lloyd Bacon.

•

"U" Wants Robert Florey

Universal is dickering with Robert Florey for a five year contract as a director. The deal includes "Franken-

Chinese Closed

Grauman's Chinese closed the run of "Dirigible" last night and the house is dark for an indefinite period. West Coast is combing the studios for a suitable production to re-open the theatre the latter part of this month in celebration of the theatre's fourth anniversary.

Local Option On Ohio's Sundays

Columbus.—Governor White yesterday signed the Marshall bill giving local option to cities, towns and villages in Ohio regarding the showing of motion pictures on Sunday.

•

John Goodrich With Fox

John Goodrich has been signed by Fox to do the adaptation, continuity and dialogue of "Riders of the Purple Sage." The Landau Agency handled the deal.

•

Tradeviews

(Continued from Page One)

ing with actors, actresses and writers, that would cost them a lot of money and some bad pictures if they had only their West Coast studio to work with. Players and writers will be tried on a single effort, and if okay can then be placed under a long contract. This will eliminate the necessity of a term trial contract; shipping them to the Coast, and if not up to the mark, either permitting them to draw salary for idleness, or their being given work they are not qualified to do. This has been a factor in the making of bad pictures heretofore.

Paramount is very strong on story properties. They have made some wise purchases during the past few months. They established a corner on the acquiring of "best sellers." This is topped by the fact that more successful originals were turned out by writers in their Hollywood studio during the past two years than by any other company.

Paramount's winning ace is having the best list of directors in the business. Headed by Lubitsch and von Sternberg, it includes such names as Eddie Goulding, Harry D'Arrast, Rouben Mamoulian, John Cromwell, George Cukor, Eddie Sutherland, George Abbott, Monta Bell, Frank Tuttle, Lloyd Corrigan, Norman Taurog, Edward Sloman and others. The matter of directors is all-important.

The organization is continually adding names to its roster of players. These "names" are going to be given every opportunity to develop great power at the box-office.

Inside politics concerning both the Hollywood and New York studios had a lot to do with the slump in Paramount's productions during 1930-31. A lot of this has been ironed out. Ben Schulberg has his duties in the West

Stage Star Signs With Universal

Don L. Brodie, stage player, has been signed by Universal for a series of ten short subjects, the first of which is entitled "Misfit." Charles Lamont is slated to direct.

•

Harry Lauder To Do Series of Shorts For MGM

Sir Harry Lauder has been signed by MGM to appear in a series of shorts in which the songs that he has made famous will be the features.

•

"U" Convention Dates

New York.—The dates and places of Universal's three conventions are: In New York, the Hotel St. Moritz, May 8-9. In Chicago the Hotel Drake, May 12, 13 and 14. In San Francisco, the Palace Hotel, May 18, 19 and 20.

The feature product will consist of 26.

East. Both studios will work in harmony in the exchange of players, writers and directors, giving Paramount an opportunity such as no other studio enjoys by affording people contributing work to their productions a change of scenery and studio organizations. This fact will prove most valuable.

The company's list of players whose names mean b. o. to the exhibitor is of sufficient proportion to command top money. Marlene Dietrich, triumphant in two pictures last year, has made a place for herself and Paramount that may see this lady the big box-office draw of 1931-32. Marlene seems to have everything the fans want plus the master hand of Josef von Sternberg guiding her in pictures that are certain to click.

Of course, the financial standing of Paramount has never been questioned. They have always had sufficient financial backing to do anything they wanted to do. During the past year, they "cut and trimmed" in production to a point that hurt; but this was prompted by the thought of "better business." With Zukor handling the production reins the coming year, pictures will be given all the money their making requires without shooting it into foolish efforts.

The best tip that exhibitors can and should work on in "going" for Paramount during the coming year is the fact that their supremacy in production has been questioned—and now they realize that the pictures they have made during the past two years were not "paramount" in the field. They are going after leadership this coming year. And too, Paramount has a lot of "hungry" theatres of its own to satisfy. Sam Katz is said to have read the riot act in discussing losses in many ace Publix houses and attributed this to the quality of Paramount's production last year.

It will pay all of you exhibs to string along with Paramount for the coming year. They have every facility for making the finest pictures and will undoubtedly distribute a better prod-

May 8, 1931 The Hollywood REPORTER May 8, 1931

Stop Huddling and Muddling

Yesterday a good director could make camera write a goodly portion of story, but today's dialog can come from writer, alone—with coherency demanding installation of competent screen dramatists in place of factory-methods.

Says Benjamin Glazer

About half of all the active motion picture writers in Hollywood—a really representative half—met some weeks ago to discuss the conditions under which they work. From that earnest and sometimes stormy meeting one indisputable fact emerged: The motion picture writer is dissatisfied.

Not about money. He admits that, as writers go, he is well enough paid. But, for a variety of reasons, he contends that his relationship with the producer, the supervisor and the director leaves much to be desired. He considers himself unfairly treated also in the matter of credits. And he is not altogether satisfied with the ethics of his brother writer.

All these conditions, he believes, prevent him from functioning with maximum efficiency at his work. Wherefore, through an organization of committees and sub-committees, he has set about acquiring information and assembling data on which a program of reforms can be based. This program will, in due time, be discussed with the producers under the neutral auspices of the Academy of Motion Picture Arts and Sciences.

The time for such a discussion could not be more opportune. Theatre receipts are falling lower and lower. Good pictures grow increasingly scarce and the public will not pay, as formerly, to see the mediocre ones. Both the producer and the writer are discovering that good pictures can rarely, if ever, be the product of the "huddle" system of writing stories and the muddle system of rewriting them on the set and in the final editing.

A lot of nonsense has been uttered in the past as to how pictures are written—not with words, but with the camera—and how they are the product not of one mind but of many. Directorial bombast and supervisorial pretentiousness were largely to blame for this fallacy.

Today it is clear, if it never was clear before, that the good picture is created by the writer on paper in its final pattern and in its every essential detail before a camera crank is turned. The supervisor and the director may help or they may hinder in that creation, according to their lights. But, the script is indubitably the thing.

It is true that a script is not a finished picture. No more is a play between book covers, or a symphony in manuscript. All these come to life only when they are performed. They need the interpretive genius of the actor, the musician, the director to bring them vitally to the audiences for whom they were intended. Gifted though they be, inspired though they often are, the interpreters are not creators. Nowhere does one pretend they are, save in pictures. And nowhere as frequently, alas, as in the picture producer's office.

As long as the producer continues to buy the work of his staff writers as one might buy yards of cloth to be cut, matched, trimmed and put together to suit a designer's fancy—so long will pictures be the uninspired, formulized things they are. Perhaps this method has been forced on the producer. Perhaps he is right when he says that, considering the number of pictures that have to be made each year, there isn't enough dependable writing to go around. Nevertheless it is clear that factory methods in writing do not and cannot produce good pictures. What then is left for the producer except to get himself somehow, a corps of competent screen dramatists, the integrity of whose work can be respected by him, his supervisors, his actors and his directors?

He can't find them. So manifestly he must train them. Now you can't train a man by taking from him at the outset all credit and all responsibility for his work. You can't expect him to learn anything while he is merely one of a huddle of re-creators of last week's success. You have to let him rectify his own mistakes and, if he fails, profit by them. Guide him if you must but, unless he is incompetent, make him see his work through to its conclusion. After one such experience he will be a better screen dramatist. After several you may find you can trust him alone.

In the theatre the young playwright may be snubbed, kicked about and reviled but he is never ignored. You will see him in the producer's office listening to learned discourses on what's the matter with his play; you'll find him pale and trembling at rehearsals while a star-actor tells him why his characterization is all wrong, or while an eminent director assures him that his scenes won't play. But when alterations are wanted, he must be convinced they are justified. When repairs are to be made, he makes them.

He sees his play through. He learns about showmanship from the producer, about acting from the actors, about direction from the directors. He learns. And with his next play comes greater sureness, a more practical recognition of the limitations of his medium, a more sympathetic regard for the problems of his co-workers. In time he is the seasoned dramatist. His playscripts work. His success is surer.

Which is one more lesson the picture producer can learn from the theatre—to trust the proved dramatist, keep alive his sense of responsibility and foster his pride of authorship. And to help the novice learn.

PRODUCTION

PICTURES SHOOTING

Columbia Studios

"LOVER COME BACK"—Erle Kenton, director. Cast includes Constance Cummings, Jack Mulhall, Betty Bronson and Jameson Thomas. Other minor parts to be cast later. Betty Bronson stages a come-back in this picture as a "baby vamp" rather than the usual sweet, little ingenue roles in which she has formerly been cast. Constance Cummings takes the lead.

"BRANDED"—Temporary title. Company shooting on location. Ross Lederman directing. Complete cast: Buck Jones, Ethel Kenyon, Al Smith, John Oscar, Clarke Burroughs, Wallace McDonald, Fred Burns, Philo McCollough and Harry Todd. Ethel Kenyon seen recently in "Fin and Hattie."

"ARIZONA"—George B. Seitz directing. Screen play by Robert Riskin. Dorothy Howell on continuity. Cast: Laura LaPlante, John Wayne, June Clyde, Forrest Stanley, Nena Quartaro.

Fox Studios

"OVER THE HILL"—Henry King directing. Screen play and dialog by Jules Furthman. Cast: Mae Marsh, Howard Phillips.

"TRANSATLANTIC"—William K. Howard directing. From story by Guy Bolton. Cast: Greta Nissen, Edmund Lowe, Lois Moran.

"HUSH MONEY"—Original by Philip Klein and Courtney Terrett. Dialog by Dudley Nichols. Sidney Lansfield directing. Cast: Joan Bennett, Owen Moore, Hardie Albright.

"WYOMING WONDER"—Story by Max Brand. Irving Cummings directing. Cast: George O'Brien, Virginia Cherrel.

"AFRAID TO LOVE"—Spanish version. Lewis Seiler directing.

Metro-Goldwyn-Mayer Studios

"MAN IN POSSESSION"—From the play by H. M. Harwood; screen adaptation by Sarah Y. Mason, additional dialogue by Sarah Y. Mason and P. G. Wodehouse. Cast: Robert Montgomery, Irene Purcell, C. Aubrey Smith, Beryl Mercer, Reginald Owen, Alan Mowbray, Maude Eburn.

"SON OF THE RAJAH"—Adaptation and continuity by Ernest Vajda. From the book, "Mr. Isaacs," by F. Marion Crawford. Director, Jacques Feyder. Cast: Ramon Novarro, Madge Evans, C. Aubrey Smith, Conrad Nagel, John Miljan, Fletcher Norton, Otto Hoffman, Charles Stevens, Leo White, Nigel de Brulier, Eddie Kane, Marjorie Rambeau, Mitchell Lewis.

"THE GREAT LOVER"—From the play by Leo Dietrichstein, and Frederick and Fanny Hatton. Arthur Robison, director. Cast: Adolphe Menjou, Irene Dunne, Olga Baclanova, Ernest Torrence, Cliff Edwards, Lilian Bond, Lawrence Stears, Rosco Ates.

"POLITICS"—Story by Robert Hopkins. Continuity by Wells Root; dialog by Zelda Sears and Malcolm Stuart Boylan. Chas. Reisner, director. Cast: Marie Dressler, Polly Moran, Rosco Ates, John Miljan, Karen Morley, Wm. Bakewell, Joan Marsh.

Paramount Studios

"LET'S PLAY KING"—From story by Sinclair Lewis. Adaptation and dialog by Edward E. Paramore, Jr., Joseph Mankiewicz and Don Marquis. Director, Norman Taurog. Cast: Mitzi Green, Jackie Searl.

"WOMEN LOVE ONCE"—Edward Goodman directing. Story by Zoe Akins. Cast: Paul Lucas, Eleanor Boardman, Juliette Compton, Helen Johnson, Geoffrey Kerr.

"CONFESSIONS OF A CO-ED"—Anonymous authorship. David Burton directing. No credits to adaptation or dialog. Phillips Holmes and Sylvia Sidney featured.

"MONKEY BUSINESS"—Starring Four Marx Brothers. From original by Will B. Johnstone and S. J. Perelman. Norman McLeod directing.

"I TAKE THIS WOMAN"—From the story by Mary Roberts Reinhart. Marion Gering and Slavko Vorkapich co-directing. Adaptation and dialogue by Vincent Lawrence. All-star cast.

"THE SECRET CALL"—From original story by William DeMille. Starring Peggy Shannon. Stuart Walker, director.

Radio Pictures Studios

"THE NEXT CORNER"—Herbert Brenon directing. Story by Kate Jordan. Adapted by Elizabeth Meehan. Cast: Kay Francis, Don Alvarado, Nance O'Neil.

"HELGA"—From original by Martin Flavin. Adapted by Beulah Marie Dix. George Archainbaud directing. Betty Compson starred.

RKO-Pathe Studios

"THE WHOOP-TE-DO KID"—Starring Eddie Quillan. Cast includes James Gleason, Marion Nixon, Lew Cody, Fred Burton, Emma Dunn and Tom Jackson. Al Rogell directing. Story and dialogue by Lew Lipton.

"THE COMMON LAW"—Starring Constance Bennett with Joel McCrea, Lew Cody, Paul Ellis, Marion Shilling and Hedda Hopper. Paul L. Stein directing. From novel by Robert W. Chambers. Adaptation by John Farrow.

"OH! OH! CLEOPATRA"—Masquers Comedy. Joseph Santley directing. Cast: Bert Wheeler, Robert Woolsey, Antonio Morena, Dorothy Burgess, Claude Gillingwater and 50 famous masquers.

Tec-Art Studios

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.

"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.

DETECTIVE SHORTS—C. C. Reed Productions. William J. Burns starring. Cliff Reed directing. Russell Matson on scripts.

Universal Studios

"EAST OF BORNEO"—With Rose Hobart and Charles Bickford, Lupita Tovar and Georges Renavent. Screen play by Dale Van Every and Don Ryan. Dialogue by Edwin H. Knopf. Directed by George Melford. Supervised by Paul Kohner. (An original screen story).

"EX-BAD BOY"—Adapted from the stage play "The Whole Town's Talking" by Anita Loos and John Emerson. Screen play by Dale Van Every. Dialogue by Fred Niblo, Jr. Directed by Vine Moore. Associate producer, Albert DeMond.

"DANGER ISLAND"—A serial by Henry MacRae. Directed by Ray Taylor. Starring Kenneth Harlan and Lucille Brown. Supporting cast: Walter Miller, Andy Devine, Tom Ricketts, William Thorne, Beullah Hutton. A wild animal adventure thriller.

"FIRST TO FIGHT"—Comedy on location in San Diego. Harry Edwards directing.

"FOOTBALL SERIES"—On location in South Bend. Albert Kelly directing.

Warner-First National Studios

WARNER BROTHERS

"SIDE SHOW"—From original by William K. Wells. Roy Del Ruth directing. Cast: Winnie Lightner, Charles Butterworth, Evalyn Knapp.

"ALEXANDER HAMILTON"—John Adolphi directing. From story by George Arliss and Mrs. Hamlin. Adaptation and dialog by Julian Josephson and Maud Howell. Starring George Arliss with Doris Kenyon and Allan Mowbray.

"NIGHT NURSE"—From novel by Doris Macy. Adaptation by Oliver H. P. Garrett. Dialog by Charles Kenyon. William Wellman directing. Cast: Barbara Stanwyck, Ben Lyon, Joan Blondell, Charles Winninger, Vera Lewis, Blanche Frederici, Clark Gable, Mildred Harris, Robert Gleckler, James Gagney, Walter McGrail.

FIRST NATIONAL

"FIVE STAR FINAL"—From play by Louis Weitzenkorn. Adaptation by Robert Lord. Screen play by Byron Morgan. Mervyn LeRoy directing. Edward G. Robinson starred.

"I LIKE YOUR NERVE"—From story by Roland Pertwee. Continuity by Houston Branch. Dialog by Roland Pertwee. Starring Douglas Fairbanks, Jr. Robert Milton to direct.

"SPENT BULLETS"—Richard Barthelmess starred. Story, continuity and dialog by John Monk Saunders. Wilhelm Dieterle directing.

"PENROD AND SAM"—From the story by Booth Tarkington, William Beaudine, directing. Adaptation and dialogue by Waldemar Young. Starring Leon Janney.

"CO-RESPONDENT"—From the play by Roland Pertwee. Directed by Alfred E. Green. Screen play and dialogue by J. Grubb Alexander. Cast: William Powell starred, Marian Marsh, Doris Kenyon, Allison Skipworth, Frederick Kerr, Lumsden Hare, Ethel Griff, Arthur Clayton, Louis Calhearn, Douglas Gerrard, Harrington Reynolds, Colin Campbell, Amar N. Sharma, Huspin Ansari.

Paramount Trailer For Public Showings

Paramount has decided to let the public get a shot at the $60,000 trailer they made for the recent sales conventions of their organization. All the sales blah blah will be cut out and the picture trimmed to about three reels and shown in Publix theatres during the 25th anniversary jubilee week.

Norman Taurog On "Huckleberry Finn"

Norman Tourog will direct "Huckleberry Finn" for Paramount. He did "Skippy."

•

McClintic-Chatterton

Guthrie McClintic will direct the Ruth Chatterton picture to follow "Step-daughters of War."

Gayne Whitman Replaces Terriss For Van Beuren

Elmer Clifton started dubbing dialog this week in the first of the series of Adventure shorts, formerly called Vagabond Series. Gayne Whitman has replaced Tom Terriss.

•

Wallace Stays With Para.

Richard Wallace and Paramount came to terms yesterday on a new contract.

'Tomorrow and Tomorrow' As Stage Fare Planned

What is considered one of the best story buys of the year, "Tomorrow and Tomorrow," MGM property, opens as a legitimate attraction at the Belasco following the run of Pauline Frederick's "Elizabeth, the Queen." Kay Johnson, who was prominently cast in Cecil DeMille's "Madame Satan" will be co-featured with Henry Daniel, legit player.

Austin Parker

"Honor Among Lovers"—Paramount
"Dangerous To Love"—Pathe
(In Preparation)

Under Contract—R-K-O—Pathe Studios

Roy Chanslor

Author of

"LOWDOWN"

To be Published in July by
Farrar & Rinehart

●

NOW UNDER CONTRACT TO
COLUMBIA

GORDON
KAHN
(M-G-M)

Adapting

"BLACK-STEMMED CHERRIES"

FOR

MISS GRETA GARBO

●

Additional Dialog:

"GENTLEMAN'S FATE"

●

Exclusive Representative:
Mr. William S. Gill (Max Hart Agency)

"Bachelor Apartment"

Lowell Sherman Starring Production

IS

John Howard Lawson's

First of Four Stories for Radio

●

Originals With Dialogue

Its Own Story Technique

After Fifteen Years Experience

ious in their own field. It will create for itself material of the highest excellence which can have no vigor or value by any other means of expression than by means of the cinema.

Anyone who has observed the course of motion pictures since their beginning can point to a host of productions that fell far short of expectations for no other reason than that the story was not suited to the medium. The public, intrigued by the great success of the book or play from which the scenario had been adapted, left the theater with a feeling that the picture was a failure. Not sensing the true cause, they laid the blame at the door of writer, director, actor or anyone else who may have had a hand in the thing. The industry itself suffered a loss in the estimation with which it was held by the public.

There is still a tendency to rush into the market for popular books and plays without giving consideration to this point. But, fortunately, it is by no means as unrestrained as formerly, and therein lies a hopeful sign of better days to come, I believe.

The conviction that the motion picture has its own peculiar formula, demanding a content of drama especially susceptible to screen production is bringing the producer to rely more on his technical writers. It is teaching the industry to become more creative and less reliant on adaptation.

It is not to be disputed that the studio will always be on the alert for great novels and plays, but they will be selected more for their essential value as screen material and less for the prestige they have acquired by reason of success in their own field.

Doris Anderson

Writer

•

M-G-M

William K. Wells

Writing Exclusively for

WARNER BROS. FIRST NATIONAL

•

LOUIS STEVENS

Under Contract to

RADIO

• • • • • • •

ADAPTATION

"THE DOVE"

Dolores Del Rio—Star

Victor Schertzinger, Director

• • • • • • •

Victor Schertzinger Special

"MARCHETA"

ORIGINAL STORY

THE REPORTER

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This, being a special Writers' Number, calls to mind many writers' memories . . lowdowns . . tales of what is, might be, and might have been.

In the latter class, take portrait No. 1—one of the most prolific writers of the fiction world. He has been a healthy contributor to Liberty, American Magazine, Saturday Evening Post, and many other important mediums.

Producers began to nibble—he saw a new wonderful field in the screen. Deserted fiction entirely. Came to Hollywood. Published much exploitation propaganda about his writing wares. Three, four or more reached the celluloid. Not fast enough, he thought. Back to fiction. Again to Hollywood. Bumped into politics aplenty. Turned sour on Hollywood and pictures in general. Left for good. Many shouted "good."

He's now editor of a new journal on a new religion!

•

Studio Exec: "We need a story by tomorrow night for our comedy team, Mr. Writer, so get busy and have one ready at once."

Writer, to himself, in a stage whisper: "This guy reminds me of the grocery man who orders a crate of eggs to be delivered the next morning."

The grocery man get his eggs, fresh too. The exec gets his story, but it's usually rotten.

•

A sure sign of "clicking" on the MGM lot is for scribe to be moved from Sam Marx's "cells" to a two-room suite (with secretary) in the "front office." Latest scribe to be so promoted is Edgar Allan Woolf, who is "spotted" also as a potential director—all on account of "The Tailor Made Man."

•

Just by way of proving that Hollywood has no heart: A former writer on one of the big lots managed little week-end trips with "a very dear friend," by the simple expedient of impressing on his wife the need of solitude when writing. Then they made him a supervisor, busting up a pretty romance—any suggestions as to why a 'supe' needs solitude, would be appreciated.

•

Louis Brock boasts nine players on his short subjects team—Jimmy Salvo, Clark and McCullough, Chic Sale, W. C. Fields, Roscoe Ates, Ford Sterling, Ned Sparks, Lucien Littlefield and George Von Elm just signed. Lou says he might start a bush-league ball team as diversion.

•

Para. Gets Exclusive Services of McNutt

When William Slavens McNutt, Paramount staff writer, renewed his option last week, his contract contained a clause calling for his exclusive services and options on all his writings. Bill is a stable mate with Grover Jones who, at the same time, had his contract renewed marking the beginning of his sixth year as a Paramount staff writer.

•

Estabrook Pounds Out 3 Yarns On Radio Lot

Howard Estabrook, Radio's ace writer, is at work on "Frontier," which production executives expect to spend $2,000,000 in making. Estabrook, in between times, finished an original, based on Hollywood life (not to be confused with "Once in a Lifetime") and also is putting the finishing touches to "Are These My Children" for which Radio now is making tests for leading roles.

•

McClintic To Megaphone Chatterton in War Film

Guthrie McClintic will direct Ruth Chatterton in "Stepdaughters of War," for Paramount. Miss Chatterton now is rehearsing for "Laurels and the Lady" on the Paramount lot.

•

Brock Signs Von Elm For Radio Golf Shorts

Another golfer joins the ranks of the ever-swelling list of sports shorts stars. George Von Elm, yesterday signed with Louis Brock, Radio shorts producer, to do a series of two-reelers generally titled "golf instruction," for Radio release.

•

McGuinness Writes One

James K. McGuinness, former columist on the New York Telegraph, later on the Fox writing staff, more recently signed on Paramount's staff, wrote "The Marines Have Landed," which goes into production at Paramount next week.

•

MGM Starts Two Soon

Metro-Goldwyn-Mayer will start two feature productions the first of next week. "Susan Lennox, Her Rise and Fall," which Robert Z. Leonard will direct with Greta Garbo as star, and Buster Keaton in "Sidewalks of New York" are the two films.

Rolph's Boots In Movies!

Governor James Rolph, Jr. is in the movies—boots and all!

"Smiling Sunny Jim" has appeared in a "Strange As It Seems" short subjects in which he displays his famous western boots, a custom adopted from his father.

And Universal showed a special print of the picture, along with the production "Seed" at the Capitol theatre in Sacramento to the Governor, the entire state legislature, and other state executives last night.

"U" Wields Axe

(Continued from Page 1)

eliminating all unnecessary personnel.

The present set-up is blamed on the fast that many recent releases have been netting red returns for the studio, inasmuch as they have been selling their pictures on an out-and-out percentage basis.

As "U" has no theatres of its own, it is naturally the first studio to feel the reaction of forcing misnomers and weak pictures on the public. The policy now seems to be to cut overhead to the bone.

•

Veiller and Rigdon On Boasberg Story

Anthony Veiller and Gertrude Rigdon have been assigned the adaptation and continuity for Al Boasberg's original yarn, "Should Wives Work," set for Radio production. Miss Rigdon, formerly Douglas McLean's secretary, recently was promoted to the writing staff.

•

Rivkin Finishes First Adaptation For Radio

Allen Rivkin yesterday turned over the completed script for "Law of the Night." It represents Rivkin's first adaptation. Mary Astor and Ricardo Cortez will be co-featured. The original was titled "Exposed," by Sam Ornitz and Lester Cohen.

•

"Nancy's Affairs" Given B. Shubert To Adapt

Bernard Shubert, having put the finishing touches to "The Reckoner," to star Richard Dix, has been handed the play, "Nancy's Private Affairs" to adapt for Radio as starring vehicle for Mary Astor.

•

Sidney Robert Buchman Signed As Para. Writer

Sidney Robert Buchman, playwright, yesterday was signed by Paramount as a staff writer.

•

Stevens Off to Mexico

Louis Stevens leaves today (Friday) for Mexico City to gather bull fight color for "Marchetta" which Victor Schertzinger will direct for Radio. Stevens is doing the adaptation.

Louis Bromfield's "24 Hours" Bought For Para. All-Star

Louis Bromfield's "Twenty-four Hours" yesterday was grabbed by Paramount. When production starts, it will be graced by one of those all-star casts so popular in the old silent days. So far, Clive Brook, Kay Francis and Wynne Gibson comprise the all-star element. As soon as Brook completes his role in "The Lawyer's Secret" and Miss Francis finishes with re-takes on "The Vice Squad" shooting will get under way.

Louis Weitzenkorn, author of "Five Star Final," and a Paramount staff writer, is on the adaptation.

The co-directing team of Slavko Vorapich-Marion Gering will be broken up to allow Gering to direct the Bromfield yarn. The yarn is a cross-section of New York's merry-go-round life.

•

Margot de la Falaise In "Common Law"

Comtesse Margot de la Falaise, sister-in-law of Henri de la Falaise, Radio director actor, has entered the movies. She has been signed by RKO-Pathe for a part with Constance Bennett in "The Common Law."

•

Tradeviews

(Continued from Page 1)

have the Swanson end. Insiders are of the opinion that Miss Swanson is finished with United Artists due to Sam Goldwyn.

Eddie Cantor is soon to start a picture, "Palmy Days." He is slated to do another before the end of the production year, but there is nothing sure about that.

Roland West may or may not do one or more with Chester Morris. D. W. Griffith is an uncertainty . . as is another picture from Chaplin during the coming 12 months.

Consequently the best thing you exhibitors can hope for is that Howard Hughes will come through with his present schedule . . . banking on any other product from United Artists only after it is actually produced.

The financial angle is one that will bother this company no end. The present outlook . . . from the scant information we have . . . is the financing of each picture as it comes up with nothing definite that any one or all may get the required cash. Of course this does not include Hughes . . . who furnishes his own money for Caddo productions.

THE Hollywood REPORTER

Vol. IV. No. 28. Price 10c. TODAY'S FILM NEWS TODAY Friday, May 8, 1931

Ohio Indies In Arms

Exhibitors Threaten to Close Unless Pictures Are Improved and Costs Materially Reduced

Cleveland.—First rumblings in the long averted producer-independent-theatre-operator war were sounded here today. Throwing down the gauntlet to the producers, the operators openly threaten to close down entirely rather than operate at a loss, due solely to weak pictures.

While many other grievances are listed, the independents are concentrating their attack on the quality of pictures. Not only are high priced pictures falling far short of the claims made for them but, in many instances, advance publicity and advertising has killed features that otherwise might have been profitable.

With local independents outwardly in rebellion, the spark is already set to the powder barrel. That the producers recognize this danger is seen in quality-promise announcements emanating from the major studios, and in hurried orders from certain executives to field sales managers to make necessary cost concessions to hold the independents in line.

What of United Artists Changes for 1931-32?

UNITED ARTISTS will sink or swim on the individual efforts of Howard Hughes and his picture contributions to the U. A. program. If Hughes will carry through with his present plans and not permit himself to be hindered by other members of the United Artists group, the company will survive in a production way.

On the other hand—if this young producer is talked into meeting release schedules . . . of turning corners with the danger signal up, with petty bickerings and side dealings that have caused the U. A. to slump in the past—then the exhibition contract of that company will be dotted with red at the end of the year.

•

WHEN Sam Goldwyn had two or three pictures a year to deliver to exhibitors, they had better than an even chance of getting satisfactory product. But with Goldwyn at the head of U. A. production . . . other than the Hughes units . . . he is tackling a job that flopped him and exhibitors on more than one other occasion.

Added to the Goldwyn angle is the uncertainty of productions from Pickford and Fairbanks . . . and if either one or both of them do make a picture . . . the additional uncertainty of the quality. Then you

(Continued on Page Two)

Para. To Make Only Sixteen In East Studio

New York.—The major portion of the Paramount 1931-32 product will be made in Hollywood. Walter Wanger today stated that but sixteen features would be made at the Long Island studios. Most of the activity here will be devoted to the making of shorts with the studio lined up on a nearly full-time schedule.

•

Universal's First Quarter Profit More Than Million

New York.—Universal's financial statement for the quarter ending January 31st shows a net profit of $1,045,326.70 after all charges had been deducted. With other companies showing adverse statements, affecting stock market values, Universal's profit is one of the bright lights of an otherwise dreary "ticker" horizon.

•

English Actor Coming To Hollywood For Para.

George Metaxa, London stage player, and former minister of agriculture in Roumania, will arrive in Hollywood next week to join Paramount's cast in "The Rose of the Rancho," to be done in Technicolor. He's now playing opposite Claudette Colbert in "Secrets of the Secretary," in production at Paramount's Long Island studio.

•

Warner Bros. Book Entire Radio Product

New York.—Warner Brothers today completed a deal with Radio Pictures for the complete line-up of its product for all their houses.

Joe Mankiewicz Retained As Para. Staff Writer

Joseph L. Mankiewicz, the younger of the Mankiewicz brothers, now working with Agnes Brand Leahy on the daptation of "Is Zat So," has been re-signed by Paramount.

Loses Megaphone

Rowland Brown, who recently returned from Paris on a special assignment for Fox, is reported to be in the "dog house" with studio executives.

Brown, who wrote "Doorway to Hell" and directed "Quick Millions" . . unanimously acclaimed a hit . . returned to Hollywood and is reported to have found himself at odds with execs. The reason has not been aired.

Upshot of the affair is that we hear that Rowland Brown has been asked for his directorial portfolio and been demoted to the scenario department. Something funny in Denmark!

Block Editorial Starts Controversy

New York.—The signed editorial by Paul Block, which appeared in all papers of his chain has started a bitter controversy in film circles. The industry says that newspapers are to blame for the glorification of gangsters, with pictures only reflecting public demand created by the press. So burnt up are some executives that it looks as though the advertising columns of all Block papers may feel the effects.

•

Sam Marx Returns

Sam Marx, MGM's story department head, returns from N.Y. tonight.

UNIVERSAL HAS STARTED WIELDING ECONOMY AXE

Universal is reported to have embarked on the big economy wave yesterday. Reports have it that the studio is the first to make a move on the recently adopted 25 per cent salary cut and is rumored to have gone further by cutting down personnel in departmental staffs.

It is understood that all execs have been asked to take a one-fourth cut on their pay checks and most did. A half dozen writers have been dismissed.

Upon receipt of a wire, purported to have been received by Carl Laemmle, Jr., from New York, he immediately started slashing salaries and

(Continued on Page Two)

•

MGM Buys Another Hit

Metro-Goldwyn-Mayer has purchased the screen rights to the Broadway hit, "As You Desire," in which Judith Anderson is currently starring at the Maxine Elliott theatre.

THE Hollywood REPORTER

Vol. IV. No. 39. Price 10c. TODAY'S FILM NEWS TODAY Monday, May 25, 1931

Para Ad Shorts Out

TRADE VIEWS

OUR hat is doffed to Mr. Harley Clarke, President of Fox Film Corp. We feel his announcement that Fox Film will pay its full dividend to the stockholders of his company is one of the greatest bits of news our industry has had in many a day.

Not so much that by this act Clarke is flaunting the success of his financial program in the eyes of his many financial enemies, but due to the fact that a "bull" statement such as this is the tonic our business has needed for many, many months. It will help the entire industry, and certainly it will put Fox Films on a solid basis.

●

CLARKE has just passed through one of the most difficult refunding programs any individual in any business was ever forced to face. The cards all around were in the hands of dealers who were past masters at the art of "stacking". He was confronted with a situation where bankers told him he could not refinance Fox because they would not permit him to do so. He was kicked and slapped around in a fashion that would have licked anyone with less "guts". The going was tough at all times—nobody believed he could or would do it—but he did; and did it in a manner that the very people who stood in his way are now forced to acknowledge his triumph.

●

THE motion picture industry owes a great debt of gratitude to Harley Clarke. He has made it possible for Fox stockholders to get their dividend. By such act, the entire financial structure of

(Continued on Page 2)

Mr. Hart's Report

Moss Hart, writer of "Once in a Lifetime," reports that his play was an understatement of the real affairs of Hollywood. He says: "the town is an Opera Bouffe Cabinet of Dr. Caligari". If you know what that is.

Nancy Carroll Is Acting Up

New York.—Paramount is holding up the production of "Personal Maid" with Nancy Carroll as the star because the little lady has developed a streak of temperament. The only reason that is given is that she is of the opinion that greater deference should be paid to her by whoever is directing her.

At the studios it is said that she was spoiled by Edmund Goulding. While George Abbott was directing her she absolutely refused to take direction and in her present picture she seemingly refused to obey Monta Bell in the schedule that he had laid out.

Result: a layoff until Nancy cools off.

Penna. Solons End Open Sunday Agitation

Philadelphia.—The Denning Bill, the last stand of the open Sunday advocates, was pickled Tuesday in Senate Committee. After passing the House, the first anti-Blue Law measure to progress so far, it was effectively killed without reaching the Senate floor. Its defeat will probably end the open-Sunday agitation for this session of Legislature.

Company Finally Admits Failure With Warners Waivering on Move— Nicholas Schenck Wins Battle

Para's Schedule Of Salary Cuts

New York.—The schedule of salary cuts to be instituted by Paramount will show that individuals making up to $50 a week will be asked to cut 5%. Those whose envelope encloses up to $75 will be sliced 7½%. Employees, whose salary runs between $75 and $100 will be expected to kick back 10%, with 15% taken out on up to $250, 20% on those from $250 to $500, and 25% on all those collecting $500 or more. All cuts will be effective from June 1.

New York Clouted By Aerial Display

New York.—With cool weather and intermittent showers, business Saturday afternoon received one of the worst lickings ever known to show business due to the gigantic aerial army display of 600 planes in the sky at the same time. Streets, roads and parks were jammed by humanity from noon until after six o'clock watching the big show in the air.

McCarey-Hecht Confer in N. Y.

Leo McCarey, who will direct "Queer People" for Howard Hughes, left yesterday for New York with a script of the picture which he will deliver to Ben Hecht who will dialogue the piece.

Upon his return, McCarey will make immediate preparations to film the Graham boys' yarn.

New York.—From the general appearance of things, screen advertising in short reel form and sponsored by national advertisers is out cold. This became more definite with the acknowledgment from Paramount that they would neither produce or play any more "ad" shorts in Publix houses.

With Paramount out, the field of production and distribution is narrowed down to Warners and the reel announced to be made by Allied Exhibitors. Warners contend they will not solicit any more screen ads, but if a client comes to them for production they will make the pictures, but would not show them in the Warner houses nor will they permit their exchanges to distribute them.

The Allied gag is yet to be born and will probably never see light.

(Continued on Page 2)

U. A. Program Minus Pickford, Fairbanks, Chaplin

New York.—The new releasing schedule of United Artists just made known shows that this company has no pictures scheduled for Chaplin, Pickford and Fairbanks for the coming year.

With Chaplin, it is known that he will not be ready with another picture for at least 16 months. The Fairbanks-Pickford thing seems to indicate that these stars are about convinced their screen popularity is a thing of the past with their recent productions showing a loss for the company and plenty of red for exhibitors.

70 British Pictures Take Canadian Flop

London.—All of England is up in arms at the statement issued in Canada by Col. John A. Cooper, president of the Associated Motion Picture Distributors of Canada, to the effect that 70 British made pictures took a disastrous flop in the Dominion.

Fox to Pay $4 Dividend

New York.—Contrary to all expectations Harley Clarke, president of Fox Films will announce to the board of directors meeting scheduled for June 10th that his company will pay the full dividend of $4 a share to all stockholders. Payable July 15.

This in the face of Wall Street's analysis that the dividend would either be passed altogether or cut to $2.

Hughes Signs Bob Sherwood

Howard Hughes has signed Robert E. Sherwood to dialogue "The Age for Love", which will star Billie Dove. Frank Lloyd will direct. Production starts next month.

Fox West Coast Opens Santa Barbara House

The Arlington Theatre, Santa Barbara, was opened by Fox West Coast Friday night. It is a beautiful 2,500 seat house with interior done in a Spanish motiff. More than 50 stars went up for the opening.

Radio Borrows Tobin From 'U'

Radio has borrowed Genevieve Tobin from Universal for a featured role in "Strange Women" with Ivan Lebedeff.

BANKS OUT OF WARNERS

Brothers Doing Entire Financing of Cos.

New York.—With the issuance of the quarterly report for period ending Feb. 28th, and the resignation from the board of directors of Walter E. Sachs, representing Goldman-Sachs, and Richard Hoyt of the firm of Hayden-Stone, it became known that the three Warner Brothers, Harry, Jack and Abe, are taking over the financial direction of both Warners and First National.

The report for the quarter ending Feb. 28, shows a net loss of $500,068. This due to the big operating loss sustained in Brunswick Radio, the Warner music publishing organizations and the Radio Advertising Company. Film production, distribution and exhibition showed a net profit of $769,209, but the loss of the three above subsidiaries to the tune of $1,269,275 set the company back.

It is understood that the Warners are going to sell their music interests to a group headed by Bobbie Crawford and they will continue to

(Continued on Page 2)

Card Parties, Dances Fail To Help Florida Theatres

St. Petersburg, Fla.—Continual sag of business has Florida operators at their wits' end as to what to do. Night baseball is the latest grief, causing one local house to drop off nearly 75% during the past week. Weekly card parties and free lobby dances are the latest gags being utilized to stimulate attendance.

SAM MINTZ

5th YEAR
PARAMOUNT

"WARMING UP"
"THE KIBITZER"
"SANTA FE TRAIL"
"FINN AND HATTIE"
"TOM SAWYER"
"SKIPPY"
"HUCKLEBERRY FINN"
now doing
"MISTER NOODLE"
for Jack Oakie

Robert Presnell

Writing for
First National

•

"You and I"
"As Good As New"

Becky Gardiner

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Metro-Goldwyn-Mayer

Charles Kenyon

Screen Play and Dialogue

•

Recent Releases

"OFFICE WIFE"

"MILLIE"

"MY PAST"

•

In Production

"BOUGHT"

•

Now Adapting

"TOP O' THE HILL"

The Hollywood REPORTER

May 15, 1931

THE REPORTER

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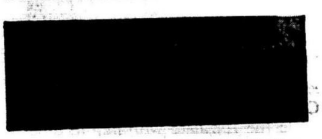

A certain motion picture executive recently had to make a trip to New York. Exec likes to play poker. Not wanting to make the jaunt alone, he offered to take a couple of his minor executives along with him "to look over new plays," and pay their expenses provided they would play poker with him on the train. Both refused, figuring it was a lot cheaper to stay at home, or to go to N. Y. at their own expense, than to stack up against the producer's w. k. heavy plunges on how five cards are going to read.

•

Making a birdie in mid-air, is the boast of Director George Marshall, who actually hit a flying bird with one of his driven golf balls, killing the bird instantly. Bobbie Jones, during the shooting of his No. 9, "The Drive Shot," came within a feather of doing the same thing, but missed. He's glad he did miss, even if he couldn't tie his director.

•

Roxy's arrival in our midst reminds that back in pre-war days he proved to be the champion directorial flop of the Twentieth Century. He sold Frank of Hallmark Pictures, the Unit Program idea and insisted upon directing. E. Lloyd Sheldon, now a big shot writer-production associate at Paramount did the original. Col. Jake Ruppert, whose hobbies are the New York Yankees with a brewery business on the side, went for a cool million. The Unit Program flopped. Roxy went back as maestro. Today . . . well, that's another story!

•

A certain director who likes the "feminine influence" around him, has a sure-fire way all his own of being certain of this association. Every times he makes a picture, he switches the shooting script so that a location trip is the first day's call. So, you see, everybody is acquainted for the rest of the picture.

5 P. M. Dead Line Production News

James Cagney hit the ball when he got his chance in "The Doorway To Hell." He hit it again when Warners cast him for a lead in "The Public Enemy." The powers that be at Warners now see star material in him. He's to co-star with Joan Blondell in "Larceny Lane," an original by Kubec Glasmon and John Bright. After that he'll shine by himself.

James Gleason started work yesterday on the first of his six prize fight comedies for RKO-Pathe, titled "I'm Tellin' Ya." Russell Gleason, Olive Cooper, Jack Pennick, Jack Perry and Jack Trent make up the cast. George Green is directing.

Louis Brock changes Chic Sale's "The Murray Widow" to "Cowslips."

Alfred Gross for butler role in Radia's "Nancy's Private Affair." Gregory La Cava directing.

Sam Hardy, Stuart Erwin, Tyler Brooke, and Charles Boyer signed by Paramount to support Ruth Chatterton in "Laurels and the Lady."

Robert McKenzie and George Chandler for comedy roles in Chic Sale's second funster at Radio. No title. Louis Brock production.

•

Westerns Sold Blind

RKO-Pathe is taking no chances with the distribution and production of the four Westerns listed on the current schedule.

The company has the sales force selling them blind without stories, titles, or casts. The percentage of bookings turned in from the field will govern the studio policy on production costs and calibre of casts.

•

'Pagan Lady' To Start

H. D. Edwards has signed Conrad Nagel for a featured role in "Pagan Lady" (Columbia release) and has also signed A. Leslie Pearce to complete dialogue.

Production will start next week and the cast includes Charles Bickford, Roland Young, William Farnum, Gwen Lee and Leslie Fenton.

•

French to Direct Savo

Lloyd A. French is assigned to direct the first of the series of Jimmy Savo stories for Brock Productions at Radio. Picture goes into production May 21, titled "The House Dick."

•

DeLuxes To Pops

(Continued from Page One)

ing up to advance predictions. Taking the first five months of this year as a criterion, executives of the major circuits are straining every endeavor to recoup.

Publix has already issued iron-clad instructions to all house managers to cut every unnecessary expense. But with public indifference growing stronger every day, the situation is now acute. Houses in the cities mentioned all feature stage shows, yet these cannot offset the general apathy. Good pictures, alone, are required. Unless these are immediately forthcoming the future outlook is decidedly blue.

Tradeviews

(Continued from Page One)

necessary in almost every line . . advertising, exploitation, publicity . . selling in all of its branches.

Bluntly, the entire industry is in a helluva rut, mentally!

The vast majority of so-called specialists, supervisors, department heads, et cetera, have oiled themselves into nice narrow grooves . . and become "spoiled" . . yes, actually decayed . . with the monotony and sameness of doing things. Not many will listen . . read this in good faith . . and profit by it. Damn few will admit shortcomings . . especially of this nature.

Tomorrow, they will . . or be out.

In the Writers' Number of the Reporter last week, Barney Glazer said: "STOP HUDDLING AND MUDDLING" . . for "both the producer and the writer is discovering that good pictures can rarely, if ever, be the product of the 'huddle' system of writing stories and the 'muddle' system of rewriting them on the set and in the final editing."

That, for the production end . . but you can put ditto marks under that thought opposite the activities of every branch of the business.

Take out the financial huddling and financial muddling.

Take out political power and political influence.

Take out old-fashioned "must-dos" and "must don'ts" . . all foolish, fossil-like whims of certain executives . . that impair art, quality . . merit of production, distribution and box-office.

Get a fresh start . . with fresh ideas . . born of analysis!

If, in your mind, you are now muttering "NUTS" . . O. K.—you have three courses of procedure via the classified or travel ads of any newspaper: Look for a job . . look for a business chance in some other field . . or look for a nice location where you'd like to retire . . for you'll only be with us another year in this pix racket.

Why?

Because it's going to be a BUSINESS in 1932!

Laugh that off, old timers!

Producers Leary of Chinese-Carthay

Fox West Coast is still having a hard time getting pictures for both the Chinese and Carthay Circle theatres. Practically every major studio has been approached for productions but have turned down the overtures. Paramount is said to have been offered excellent percentages for "An American Tragedy" and others, but can't see the percentage based on the business both houses have been doing.

Fox's own production, "Daddy Long Legs," looms as the only possibility to keep the Carthay from darkness.

•

Hammons-Christie Closer

With the Christies listed to deliver only eight comedies to Educational this year, the reports are strengthened that Al Christie may have a heavy finger in the product from other companies for Educational release.

This deal is also said to include Tiffany, as Earle W. Hammons has hinted that Phil Goldstone remains as that studio's head only "temporarily."

The Christie Studio will not start on its eight shorts until the latter part of June.

•

Radio's Midget Amplifier

Climaxing eight months of intensive research, Radio Pictures today announce the practical perfection of a midget sized amplifier capable of delivering an undistorted output equal to or greater than apparatus three time its weight and cost.

The new unit, which utilizes non-microphonic tubes of the type used in automobile radios, was developed by Percy Townsend under the supervision of Carl Dreher, supervisor of sound.

•

Toler For 'Ground Hogs'

Howard Hughes has signed Sidney Toler, Broadway stage player to enact the role in "Ground Hogs" for which Louis Wolheim was originally slated. Toler will be co-featured with Spencer Tracy in this air comedy which starts shooting Monday. Edward Sedgwick directing.

•

Two Fox Reports

(Continued from Page One)

ing figures to the present day set-up instead of giving the company the benefit of the financial formula used in the past.

Both reports, it is said, will be considered at the annual stockholders meeting, which is now definitely set for June 10 after two postponements.

•

Sarnoff Denies

(Continued from Page One)

with Sarnoff on May 24th, via San Francisco, where they will investigate details of marine broadcasting.

Hiram Brown, who also is here, is conferring with Cliff Work, local RKO Theatres division manager, relative to operation of the coast group of theatres.

PICTURES IN PREPARATION

Columbia Studios

"ARIZONA"—Robert Riskin on treatment. Dorothy Howell assigned to continuity. George B. Seitz to direct.
"FIFTY FATHOMS DEEP"—Dorothy Howell to adapt after finishing "Arizona." No other assignments.
UNTITLED—Jack Holt and Ralph Graves to star. Garrett Weston doing treatment and continuity. No other assignments.
"LET'S GET FAMOUS"—Charles Beldon doing treatment. No other assignments.
"THE MAN IN HER LIFE"—Robert Riskin on adaptation from story by Warner Fabian. No other assignments.
"FORBIDDEN"—Joe Swerling on adaptation. Barbara Stanwyck to star. No other assignments.

Fox Studios

UNTITLED—George O'Brien and Virginia Cherrill to be featured. Irving Cummings to direct.
"THE PLUTOCRAT"—From original story by Booth Tarkington. Will Rogers star. David Butler, director. Screen treatment, William Conselman.

Metro-Goldwyn-Mayer Studios

"HORSEFLESH"—From story by Fred Haslett Brennan. Dialog by Willard Mack. Continuity by Jack Cunningham. Adapted by Wanda Tuchock. Charles Brabin to direct.
"LULLABY"—From the play by Edward Knoblock. Edgar Selwyn to direct. Cast: Helen Hayes.
"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"SUSAN LENOX—HER RISE AND FALL"—From the story by David Graham Phillips. Continuity by Wanda Tuchock, Delmer Daves and Zelda Sears. King Vidor to direct. Starring Greta Garbo, with Jean Hersholt, Karen Morley.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"SIDEWALKS OF NEW YORK"—Original by George Landy and Paul Gerard Smith. Adaptation by Willard Mack and Eric Hatch. Buster Keaton to star. Co-directors, Zion Myers and Jules White.
"THE GREAT LOVER"—From the play by Frederick Deitrichstein and Frederick and Fanny Hatton. Arthur Robison to direct. Cast: Adolphe Menjou, Irene Dunne, Ralph Graves, Olga Baclanova, Ernest Torrence.

Metropolitan Studios

UNTITLED—Liberty production, starring May Robson. Margaret Hower on story. James Flood to direct.
"GANGSTER GIRL"—Rogell production from story by Jack Lait, who is also doing the screen play. Al Rogell to direct.
UNTITLED—Harold Lloyd production. No director or cast.
UNTITLED—Quillan production. Cast: The Quillan Family.
"HONEYMOON LANE"—Eddie Dowling to be starred. Cast and director to be announced.
UNTITLED—Tuxedo Comedy. Produced by Christie. Director and cast to be announced.

Paramount Studios

"THE ROSE OF THE RANCHO"—Original by David Belasco and Richard Tully. Cast: Dolores Del Rio, Richard Arlen, Edward Goodman to direct. Scenarist, Dan Totheroh.
"IS ZAT SO"—Original story by James Gleason and Richard Tabor. All star cast. Frank Tuttle directing. Agnes Brand Leahy, scenarist.
"MURDER BY THE CLOCK"—From the original story by Rufus King. Ira Hards, director. Scenarist, Bartlett Cormack. Cast: William Boyd, Lilyan Tashman, Regis Toomey, Wynne Gibson.
UNTITLED—Joseph von Sternberg, director. Marlene Deitrich, star.
"LAURELS AND THE LADY"—From an original story by Leonard Merrick, starring Ruth Chatterton. Berthold Viertel, director. Samson Raphaelson, scenarist.
"HUCKLEBERRY FINN"—From the story by Mark Twain. Norman Taurog, director. Scenarists, Sam Mintz, William Slavens McNutt and Grover Jones. Cast: Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl.

Radio Pictures Studios

"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy. Richard Boleslavsky to direct, with Lebedeff featured. Adaptation and dialog by Doris Anderson.
"CHICAGO DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"NANCY'S PRIVATE AFFAIR"—From play by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"ARE THESE OUR CHILDREN"—From original by Wesley Ruggles, who will direct. Adaptation and dialog by Howard Estabrook.
"SHOULD WIVES WORK?"—From original by Al Boasberg, adapted by Anthony Veiller.
"CONSOLATION MARRIAGE"—From original by Bill Cunningham, adapted by Humphrey Pearson. Paul Sloane to direct.
"GIRL CRAZY"—From musical by Guy Bolton, George and Ira Gershwin. Cast: Bert Wheeler and Robert Woolsey.
"THE DOVE"—Original by Willard Mack. Louis Stevens on adaptation. Victor Schertzinger to direct. Dolores Del Rio to star.
"DIVORCE LAWYER"—Original story by Kennie Thompson. Lowell Sherman, star and director.

RKO-Pathe Studios

"DEVOTION" (**Originally "Little Flat in the Temple"**)—From novel by Pamela Wynne. Screen play by Horace Jackson. Starring Ann Harding. Robert Milton to direct.
"THE GANGSTER'S WIFE"—From the Jack Lait novel, "Put on the Spot," adapted by George Rosener. Tay Garnett to direct. Cast: Helen Twelvetrees, Ricardo Cortez.
"SUICIDE FLEET"—From original by Lew Lipton, adapted by Marion Jackson. Cast: William Boyd.
"TIME TO KILL"—Starring Eddie Quillan. From original story by George Kibbe Turner. Adapted for screen by Earl Baldwin.
"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting.
"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman with Estelle Taylor as leading woman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From story by Armitage Trail. Adaptation by W. R. Burnett, Seton Miller and Fred Pasley. Howard Hawks to direct. Paul Muni for title role.
UNTITLED—Air comedy. Original by Graham Brothers, Jimmy Starr, Ebba Havez and Robert Benchley. Ed Sedgwick to direct.
"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove.
"QUEER PEOPLE"—From novel by Graham Brothers, who are also on the adaptation. Leo McCarey to direct.

Universal Studios

"THE IMPATIENT MAIDEN"—From novel by Donald Henderson Clarke. Adaptation to screen by Francis E. Faragoh.
"MAN HUNT"—From novel by Bret Harte. Screen play by Joseph Moncure March. William Wyler to direct. Star, Lew Ayres.
"UNDER TWO FLAGS"—From novel by Ouida. No assignments.
"MURDERS OF THE RUE MORGUE"—From short story by Edgar Allen Poe. No assignments.
"FRANKENSTEIN"—From novel by Mary Wollencroft Shelley. Adapted by Hamilton Deane and John Balderstone from dramatization by Peggy Webbling.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed and Benn W. Levy. James Whale to direct. Cast, Rose Hobart, Kent Douglas.
"LILIES OF BROADWAY"—From an original by William Hurlbut, who, with Carey Wilson, is adapting it. John Murray Anderson to direct.
"BACK STREET"—From novel by Fannie Hurst. John M. Stahl to direct. Adaptation by Gladys Lehman. Rose Hobart.
"A LADY OF RESOURCE"—From novel by Arthur Somers Roche, adapted by Jack Neville. To be directed by Edward Laemmle. Continuity and dialog by Courtney Terrett.
"MISSISSIPPI"—Being adapted from original by Ray Doyle.
"STRICTLY DISHONORABLE"—From the play by Preston Sturges. John M. Stahl to direct. Dialog by Gladys Lehman.

Warner-First National Studios

WARNER BROTHERS

"CO-RESPONDENT"—From original by Gregory Simpkins. Treatment and adaptation by J. Grubb Alexander. Alfred E. Green to direct. Cast: William Powell, Marian Marsh, Frederick Kerr.
"BOUGHT"—Based on novel, "Jackdaw's Strut," by Harriet Henry. Alfred E. Green to direct. Adaptation and dialog by Charles Kenyon and Raymond Griffith. Cast: Constance Bennett, Ben Lyon.

FIRST NATIONAL

"AS GOOD AS NEW"—From play by Thompson Buchanan. Adaptation by Robert Presnell and Walter DeLeon. Cast: Dorothy Mackaill. No other cast assignments. No directorial assignment.
"THE HONOR OF THE FAMILY"—Based on Balzac's play. Adaptation by James Ashmore Creelman. Lloyd Bacon to direct. Cast: Bebe Daniels, Warren Williams, Frederick Kerr, Alan Mowbray.

J. WALTER RUBEN

Under Contract to

RADIO PICTURES

Recent Dialogue Screen Plays:

"BACHELOR APARTMENT"

"DONOVAN'S KID"
("Big Brother")

"WHITE SHOULDERS"

"HIGH STAKES"

●

First Directorial Assignment

RICHARD DIX

in

"THE RECKONER"

(Temporary Title)

BESS MEREDYTH

Metro-Goldwyn-Mayer

In News Sources—
In Reader Coverage—

CONCENTRATION

A gangster picture makes a smashing sensation in London . . . a new face appears on the horizon of stardom in Vienna . . . advertising shorts are banned in Buenos Aires . . . a famous director ends gossip by re-signing with his own company in Hollywood . . . a small company of twelve reaches Shanghai to shoot some natural color subjects . . . NEWS, accurately, authoritatively, understandingly.

A producer reads about gangster pictures on his way in from Malibu . . . a director sees the birth of a new Austrian star while he eats breakfast in Belle-Air . . . a distributor in Kansas City notes events from the Argentine . . . an agent, seated at a massive desk on the Boulevard, smiles when he reads about his director being handed a new ticket . . . an exhibitor in Portland spots an enthusiastic, unbiased preview . . . a writer in author's row refills his pipe . . . READER COVERAGE, loyal, inquisitive, intelligent, numerous.

The Hollywood REPORTER Concentrates on Cause and Effect. It girdles the world of motion pictures for information—and because it has no hushed loyalties and no hidden alliances, that NEWS is READ . . . Mr. Advertiser, it takes concentrated readers to make concentrated markets. The REPORTER gives you that with both barrels, every morning with the exception of Saturdays, Sundays and Holidays. Call HOllywood 4741.

Read—
Quoted—
Bought by
Space-Wise
Advertisers—

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

GREATEST NET PAID CIRCULATION IN THE DAILY FIELD

HERE'S HOW

To Put Over . . . Advertise . . . and NOT to Exploit a Really Fine Entertainment

Janet Gaynor in Fox's Delightful 'Daddy Long Legs'

Here's Reprint of the 'Daddy Legs' Review

Direction — Alfred Santell
Film Editor — Ralph Dietrich
Photography — Lucien Andriot
Story — Jean Webster
Adaptation — Sonya Levien
Additional Dialogue — S. M. Behrman
Starring: Janet Gaynor and Warner Baxter
Cast: Una Merkel, John Arledge, Claude Gillingwater, Edwin Maxwell, Effie Ellsler, Kendall MacComak, Kathleen Williams, Elizabeth Patterson, Louise Closser Hale.

Winsome and appealing as Janet Gaynor herself, "Daddy Long Legs" is destined to do big things at the box office. One of the chief reasons is that it's clean and wholesome, absolutely devoid of smut in dialogue or situations.

The film ran a bit long in preview form, but when cut to program length will be fast-moving and entertaining. **(Ed. Note—Since this was written, "Long Legs" has been shortened and is much snappier, as predicted.)**

The story, familiar to most, has lost none of its charm in its transcription to the 'talkies.' A little orphan is sent to college by a man unknown to her, nicknamed "Daddy Long Legs" because all she has ever seen of him is his long-legged shadow on the wall. Then she meets him as the wealthy uncle of one of her friends and they fall in love. But her room-mate's brother leads him to believe that she cares for him and not the older man; the latter goes away leaving Judy broken-hearted, because she believes it is her humble origin that stands in the way, and then discovers her love for him after she has graduated, when she learns for the first time, the identity of her benefactor. Director Santell has made the most of his every opportunity. With admirable subtlety, he gets over the orphan's tragic feeling of belonging to no one; with equal skill he plays up the comedy sequences. Especially noteworthy is his handling of the children in the orphanage.

Janet Gaynor, as the orphan, is so perfectly the type, that the fans who thought her miscast in "The Man Who Came Back" will welcome this opportunity to see her as they like her best, all sweetness and naivete, in a role that pulls at the heartstrings.

Warner Baxter gives a splendid portrayal of Daddy Long Legs. His performance is one of his best to date, and acting honors are equally divided between him and Miss Gaynor.

But the excellent work isn't confined to the two stars. Una Merkel, as Judy's roommate, supplies much of the comedy; and John Arledge as her brother, is a worthy addition to the fine cast. Claude Gillingwater, as a friend of Baxter, gives his usual dependable performance. The rest of the players, in minor roles, contribute to the success of the whole.

Stress Dignity in Every Angle

•THIS is the first really good picture Janet Gaynor has had since talking pictures came in . . . so don't hark back in your advertising to any of her previous efforts.

Some may be tempted to do this because "The Man Who Came Back" did good business for them. But don't forget the reason. It did well, not because it was a fine picture, but because the public wanted to see Gaynor.

Forget her other pictures, excepting, of course, Seventh Heaven.

Even those who didn't see that old silent favorite have heard about it. For this reason we have touched upon it in the copy . . have designated her the Dream Girl and so on.

'Long Legs' will do good business for you . . but it will depend upon your efforts. You can't set back and say: "Here comes a natural." Start far enough ahead announcing that Janet Gaynor is coming.

If you are short-run house, play it up as a coming attraction for 3 weeks in advance . . give them the impression that it is a special . . and extra fine entertainment.

If you use lobby displays far in advance . . get a goodly supply of Gaynor photos . . change the photos in it frequently to sell them the picture in its various phases . . Looking at one set of photos day after day won't help. Let your lobby shoppers have something different every few days. If you have several changes of pictures a week . . change your advance Gaynor display.

Use your big trailer just before the opening. It will pay you, however, to have a short trailer made up to run 3 weeks in advance.

Don't go in for cheap ballyhoo and exploitation just because the title of the picture brings it to your mind. Some will be tempted to use a man on stilts, etc. Such clowning methods will disgust the patron after seeing the picture.

We do not know just what the press book of this will offer . . but we would suggest you select your publicity stories mighty carefully . . also your publicity cuts. Keep away from leg art . . keep away from sex. This just isn't that sort of pix. Your big bet is your newspaper . . your screen . . your house program . . your lobby!

Don't overlook Baxter . . he has a following . . and we believe the use of his name will give the impression that the picture has something substantial . . that it is not a fairy-story. Also remember—Daddy Long Legs was mighty successful as a stage play . . and one of Pickford's greatest "silents."

Selection of art for your advertising is the real important item. If your press book contains good line drawings of Janet . . and are good likenesses of her, use them in preference to any half-tone art.

The psychology of this production calls for a semi-delicate treatment . . selling it as something delightful . . clean . . wholesome . . and this impression can only be secured with refined line-drawings of Janet.

We should say the art of Baxter, if used, should be more vigorous . . but not to over-shadow Gaynor. Do not be afraid to use white space. Don't get your ads all cluttered up so that they look messy. Harmonize your art lay-out with your message. The success or failure of this picture in your house will be entirely up to you . . and to what extent you use your head.

Here is a suggestion for a short trailer for your first screen announcement:

Coming
JANET GAYNOR
The Dream Girl of Seventh Heaven . . You'll applaud the . . . as the loveable little girl you can never forget.
(fade)
The Janet you have been wanting to see again . . sweet . . winsome . . charming in a talking picture that is so fine . . so wholesome . . it will always remain in your memory.

• You may find use for this ad copy in trailer . . program . . newspaper . . or whatever other form of printed matter you may use. You can combine it with your own lay-out with cuts.

Day and Dates

Janet Gaynor

. . snuggles right into your heart . . quickening its beats to her joys . . saddening them to her sorrows . . but always a warm glom of love for this charming . . winsome . . dream girl of 'Seventh Heaven.'

'Daddy Long Legs'

with

Warner Baxter

Theatre Sig Cut

Theatre Sig Cut

Play Dates

Janet Gaynor

Like a sweet perfume of memory . . like something you have wanted . . fondly loving . . the real Janet returns . . bringing back with her that lovable personality . . the little girl who played so tenderly on your heart strings . . the little girl who made you smile with a tear glistening in your eye . . the "Seventh Heaven" Janet you loved so dearly—Now in—

'Daddy Long Legs'

with

Warner Baxter

Una Merkel

You will enshrine this Picture in your Heart as your Sweetest Memory of the Screen . . . One you'll never forget

JANET GAYNOR

Comes back to us . . to you and to me . . the Janet we have been wanting . . the dream girl . . sweet . . winsome . . imaginative . . tugging at our hearts. The Janet who has lingered so lovingly in our minds . . the little girl we have cherished and adored since "Seventh Heaven" returns . . more adorable . . as Judy . . the cheerful little waif . . whisked by fate to the care of a man whom she knows only as

'DADDY LONG LEGS'

Theatre Sig Cut

'HUSH MONEY' GOOD FARE 'SON OF INDIA' UNBELIEVABLE

Clever Dialogue and Direction

"HUSH MONEY"
Fox

Direction Sidney Lanfield
Photography John Seitz
Scenario Philip Klein and Courtenay Terrett
Dialogue Dudley Nichols
Cast: Joan Bennett, Hardie Albright, Owen Moore, Myrna Loy, C. Henry Gordon, Douglas Cosgrove, Andre Cheron, Henry Armetta, George Irving, Nella Walker, Joan Castle.

"Hush Money," although its story contains nothing that hasn't been done before, has been dressed up with such clever dialogue, its situations given such subtle twists, that it will appeal greatly to the intelligent audience.

Director and cast have made the most of the material given them, and even though at its first showing, there was much that needed improvement, on the whole the picture is fastmoving, interesting, eminently satisfying screen fare.

A young girl, broke and hungry, pins her faith on a charming man, Steve, who not only breaks his promise to marry her but turns out to be a crook; and so to save his own skin, when the gang gets in a jam, turns state's evidence and sends them all up.

Joan gets off with a year, and, with the help of a police inspector interested in her case, goes straight. She marries a young society man, telling him nothing about herself and it is not until a few years later, when she is happy and content with her husband and child, that her past catches up with her. Steve finds her again, takes her jewelry, and will only return them if she gives him a large sum of money in return, an amount it is impossible for her to raise.

It is imperative that she wear one of the pieces, a necklace that night, since her husband has asked her to and in desperation she turns to the inspector. He takes matters into his own hands and, in one of the cleverest scenes in the picture, puts one of the gang doublecrossed by Steve wise to his whereabouts and then visits his friend the coroner to wait for the news.

He gets the jewels and in another very well-done scene, manages to convey to Joan where she can find them, so that her husband need never know that they were missing.

Director Lanfield's work is noteworthy for his avoidance of the obvious and his appeal to the intellect instead.

Joan Bennett is a convincing and lovely heroine; Hardie Albright and Owen Moore, as the husband and former lover respectively, do fine work; Douglas Cosgrove is outstanding in the role of the inspector; Myrna Loy is okay in the small role of a gangster's sweetheart; C. Henry Gordon is good as the gangster who 'gets' Steve. Henry Armetta appears in one scene and steals it. Andre Cheron is good in a bit.

Exhibs whose patrons have become satiated with gang stuff, need have no fear about booking "Hush Money," since the gang sequences serve merely as a background for an intriguing story.

In its finished form, we have no doubt that this one will be enthusiastically received by any audience.

Quick Action

Within 24 hours after the preview of "Son of India," on which the review printed herewith is based, MGM yanked two reels in order to snap up the picture. It will be previewed again in its shorter form tonight with hopes for further audience reaction indicating where and when doctoring is needed.

Bershon-Lazarus Off For Dallas

Dave Bershon, Chief Film Buyer, and Jeff Lazarus, Southern California Division Manager and Publicity Director of Hughes Franklin Theatres, entrained today, Friday, for Dallas, Texas, to take part in the Texas-Oklahoma convention of the Hughes-Franklin Theatres in those states.

The convention will be addressed by Lazarus and Bershon, with the principal address coming from Harold B. Franklin, who is arriving in Dallas on Sunday. The convention will take place next Monday and Tuesday.

College Degree For C. B. DeMille

It will be "Doctor Cecil B. DeMille" after June 9th.

The Metro-Goldwyn-Mayer producer-director has received word from the Board of Trustees of Pennsylvania Military College, Chester, Pa., that he is to receive from them, the degree of Doctor of Letters.

Renee Marvelle In Hughes Air Comedy

Renee Marvelle, French femme in "Hell's Angels," will play a similar role in Howard Hughes' aviation comedy, tentatively called "Ground Hogs."

Curtiz To Direct Miller Picture

"Mike" Curtiz will direct the Marilyn Miller picture, "The Lady From New Orleans," that is to be made by Warners.

LeRoy Will Meg Joe Brown Pix

Mervyn LeRoy will direct the new Joe Brown-Warner picture that is temporarily titled "Local Boy Makes Good."

"Jackie" Not Set Yet

Metro-Goldwyn-Mayer purchased the unexpired term of Jackie Cooper's contract from Hal Roach, but they have not got Jackie yet, according to the kid's manager. There is a matter of a difference in salary that Jackie demands.

"Von" Cast At Radio

Eric von Stroheim has been cast as the heavy in "The Sphinx Has Spoken" at Radio. Victor Schertzinger is the director.

Novarro Wasted On Punk Story

"A SON OF INDIA"
MGM

Direction Jacques Feyder
Photography Hal Rosson
Adapted from the book "Mr. Isaacs" by F. Marion Crawford
Continuity and dialogue Ernest Vajda
Additional Dialogue John Meehan and Claudine West
Film Editor Conrad A. Nervig
Starring Ramon Navarro
Cast Conrad Nagle, Marjorie Rambeau, Madge Evans, C. Aubrey Smith, Mitchell Lewis, John Miljan, Nigel de Brulier

"Son of India" is entirely unworthy of the talents of its players and the great amount of money which has obviously gone into its production. It harks back to the old Valentino days in "story" . . and can appeal only to the hopelessly romantic. Even the mildly critical will not find it believable; it is a jumble of the mystic, idyllic love and modern slang. Navarro does fine work, but his sincerity and flair for flippancy are wasted. It is a poor picture—no credit to anybody.

A young boy and his father are en route with their entourage and a fortune in jewels, to Bombay. They are set upon by bandits and robbed. The father is killed, and all is lost with the exception of one huge diamond which is in the boys possession, and which through the help of a Holy Man whom he has befriended, he is able to keep—along with his life.

We next find the boy, a beggar in the streets of the city, trying to sell his jewel. He is unjustly accused of theft by a scheming jeweller, but, brought before the court, he is saved by an American who knows the truth. This American later makes it possible for the boy to dispose of his treasure.

Years later, the boy has become the leading jewel merchant of Bombay. His Polo team wins the cup and it is presented to him by an American girl. They fall in love. He shows her his jewels. They fall more in love. They go on a tiger hunt. They decide that Love is All—race difference or no. Back in Bombay, the girl's brother discovers her planned marriage and goes to the boy to plead with him to give her up. He turns out to be the one he befriended years ago. The boy, putting gratitude above everything, agrees to give her up. He decides to give up everything else, too, and sets out with the Holy Man. The girl follows him and they decide upon suicide in the river. Just as they are about to drown, the brother rescues them and when they come to—gives them his blessing.

The staging of the final scene more than faintly resembles a High School tableau; and the over-use of Nujo in many sequences only added to the unreality. It fairly got in your eyes. The dialogue writer outdid himself when, as Navarro is putting a rope of pears about the girl's neck so that she will always remember him, she answers, "Well, I'll say you're no PIKER!" The audience, which should have been sympathetic at that moment, roared.

Navarro deserves better material. Madge Evans, as the girl, is very pretty but lacks depth and feeling. Conrad Nagle, Marjorie Rambeau and others had little to do.

Presented as a legend or a fantasy, this might have become charming entertainment, but given to us "straight," it is old stuff—the kind of stuff that wasn't good even when it was new! A great amount of exploitation may put "Son of India" over—but it cannot add any lustre to the box-office, nor, unfortunately, to its star.

Far Enough!

Two Paramount writers were going over their newest screen adaptations.

"What's this story from?" queried the first writer.

Answer: "It's from the novel . . . helluva long way from the novel!"

RKO-Pathe Eastern Story Chief Brings Material

Miss Carrington North, RKO-Pathe eastern story editor, will arrive here today to go into story conferences with studio heads regarding the remaining productions to be selected for the company's stars on this year's program.

Miss North is bringing with her a number of Broadway plays, current novels, and originals purchased by organization's New York office, and other material on speculation, which may be bought.

Barb Bennett Recovering

New York.—Barbara Bennett, eldest of the Bennett sisters and daughter of Richard Bennett, has recovered from a major operation and returned to her home. She had been at the Fifth Avenue Hospital since May 7. She is the wife of Morton Downey.

Talent Factory For MGM

Seeking to develop a source of supply of new talking picture talent, Metro-Goldwyn-Mayer is establishing a talent training school in the Culver City studio immediately.

Oliver Hindell, noted for his success at the Little Theatre in Dallas, Texas, has been contracted to organize and develop the new department. Benn Piazza will be associated with him.

Amateur and semi-professional talent will be drawn from the many little theatres and community play houses scattered throughout the country and brought here. Then Hindell goes to work. Present plans call for the coaching of the new talent through the presentation of skits and stage plays at the studios. Promising players will be given bits in forthcoming productions and those who seem to have the necessary qualifications will be tenderly nursed for feature roles.

One More For Sherman

Radio Pictures has selected "I'll Be Damned" (temporary title) by Willard Mack as the next production in which Lowell Sherman will be featured and direct.

The picture will be made before Sherman goes to United Artists to do "The Greeks Had a Word For It" for Samuel Goldwyn.

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•
A Part With a Punch
•
GRanite 9145

ONLY FEW SPOTS O.K. IN NEW YORK--CHICAGO BIZ

New York.—Out of a comparatively dull week, MGM's "Secret Six" flashed across the sky to do a happy $88,500 gross at the Capitol. Most of the other houses maintained their disheartening averages with "Three Girls Lost" at the Roxy doing only $66,800 and the Strand's "Public Enemy" in the $35,000 class. Much tearing of hair and yelling for pictures that will get the dough.

Here's the heart-rending estimates:

ASTOR—"Trader Horn," 14th week, $14,100.
CAPITOL—"The Secret Six," 1st week, $88,500.
HOLLYWOOD—"Svengali," 1st week $30,000.
CENTRAL—"Dirigible," 5th week, $14,129.
GLOBE—"Subway Express," 1st week, $10,100.
MAYFAIR—"Born to Love," 2nd week, $18,300.
PARAMOUNT—"Ladies' Man," 1st week, $56,600.
RIALTO—"Indiscreet" (for 6 days), $25,200.
RIVOLI—"Tarnished Lady," 1st week $31,179.
ROXY—"Three Girls Lost," 1st week, $66,800.
STRAND—"Public Enemy," 2nd week $35,284.
WARNERS—"Too Young To Marry," 1st week, $4,800.
WINTER GARDEN—"The Millionaire," 4th week, $23,000.

Chicago.—Customers stayed away in large numbers to give the town another blue week. With only a couple of exceptions, all theatres spent their time in wishing and waiting. "The Millionaire" at the Roosevelt and "The Iron Man" at the State-Lake were the only two to show anything like decent figures.

Here are the estimated returns:

APOLLO—"Dirigible," 1st week, $7,200.
CHICAGO—"Tarnished Lady," 1st week, $38,200.
McVICKER'S—"Trader Horn," 1st week, $27,700.
ORIENTAL—"Kick In," 1st week, $28,400.
ORPHEUM—"Little Caesar," 4th week, $3,300.
PALACE—"Gun Smoke," 1st week, $24,300.
ROOSEVELT—"The Millionaire," 1st week, $20,400.
STATE-LAKE—"The Iron Man," 1st week, $21,100.
UNITED ARTISTS—"Indiscreet," 2nd week, $15,200.
WOODS—"Mr. Lemon of Orange," 2nd week, $5,300.

Tradeviews

(Continued from Page One)

seems no stopping this action when, on a majority of the evenings, a bare half hundred people pay their box office respects.

But this does not carry much appeal with it to United Artists, who are vitally interested in the Egyptian's welfare.

And now, it looks like the entire theatrical map may change locally . . if UA decides to fight . . take back the once famous and still legendary-popular Egyptian . . join the day-and-date parade by linking it with the downtown United Artists theatre.

If this doubling-up of pictures IS the solution . . and there seems to be no other . . let your own mind guess the appearance of the new map . . if the policy becomes a general habit . .

The same pictures playing the Pantages and the Million Dollar!

The Ritz day-and-dating with the Palace!

The Mirror doubling with the Los Angeles!

The Boulevard with the Rialto!

. . And so on . . far into the night!

Legits Want Fox

(Continued from Page One)

off the motion picture encroachment, but indirectly he can take much from the screen by holding up the release of picture rights on stage successes.

Maj. Treat Hiring Crew

Major C. Court Treatt, F.R.G.S., is in Hollywood arranging for a technical, sound and photographic crew to accompany him on an expedition into the Soudan, Africa, on a wild animal cinema hunt. Major Court Treatt has spent 22 years in the jungles of Africa. His last picture was "The Stampede." Lt. Francis Wright is the major's American representative. The Soudan territory Major Court Treatt will shoot has been heretofore unexplored by white men.

A Screaming Specialist

Screaming for a living is the newest job in the talkies.

Lillian Worth is Hollywood's most famous screamer. Whenever expert yelling, shrieking, or howling is demanded for the microphone, she gets the job.

She is now screaming at Paramount for the sound track of "Women Love Once."

Carman Barnes' Debut

Carman Barnes, Paramount's school girl author and overnight star, will make her film debut in "The Road to Reno," co-featured with Charles Rogers. Richard Wallace is to direct and the story is an original by Virginia Kellog. Josephine Lovett is adapting and Brian Marlow will write the dailogue.

Slim's Company Home

Slim Summerville and his company returned yesterday from location in San Diego at the Marine Base shooting scenes for the first of the series of 10 shorts for Universal release. He starts his second short Monday under the direction of Harry Edwards on the Universal lot.

Business Not Rosy In The Argentine

Buenos Aires.—Releases crowding on top of each other now that the films are coming out of the Customs, all requisites having been satisfied. Situation allowing exhibitors to talk turkey to producers, which is a variation from last year when exhibitors sang small.

'Moby Dick' at Opera replaced 'Remote Control' and did well. 'Moby Dick' is the first Warner Bros. release in this market through their own organization. They opened 'Sunny' May 5 at the Paris, where it replaced 'Passion Flower,' latter running fortnight.

Presidio did badly, as do all Spanish in this territory, for reasons before expressed. 'La Gran Jornada,' Spanish 'The Big Trail,' removed after two weeks at Select Lavalle to Broadway, where it plays second fiddle to vaudeville. 'Dracula'—Universal's Spanish—out of Renacimiento after fortnight to Calla. First runs for this class of product out of the question. Paramount's "El Dios de Mar" (Sea God) with Ramon Pereda at the Cine Suipacha, flopped and was replaced by 'Follow Thru.'

Present indications point to a tough year for producers owing to overmuch product. Also many that mean nothing. Witness Abraham Lincoln, flop at Select Lavalle, where it lasted one week. Locals don't understand American history and don't want to. They want action, plenty love and thrills and stars. Historical talkies leave them cold.

Quillan-Armstrong In Two

RKO-Pathe will repeat the Eddie Quillan-Robert Armstrong combination of "Big Money" and will team them in "The Lady Killer," by George Kibbe Turner. This story was originally announced as a starring vehicle for Quillan.

'Heaven On Earth' Outside

Russell Mack, directing Universal's "Heaven on Earth," formerly titled "Mississippi," left yesterday for Sacramento for two weeks shooting period on location shots. Lew Ayres is starred. It's an original by Ben Lucian Burman.

'The Driver' Starts Mon.

Four well-known screen players have been cast in Bobby Jones' latest golf short, "The Driver," (Number 9 of the group) which started filming yesterday. They are Conway Tearle, J. Farrel McDonald, David Torrence and Lucien Littlefield. George Marshall directing.

Radio Signs Three

John Halliday, Gladys Gale, and Ruth Weston signed for Radio's "Nancy's Private Affair."

Here's N. Y. News Wire Condensed

New York.—Will Hays, czar of movieland, yesterday (Wednesday) gave the newspaper boys on Broadway the following dope:

"There are 29,000 people, 30,000 production personnel and 10,000 employed by distribution unit in the motion picture industry."

Added to this, according to Czar Hays, are "2500 exhibitors lending a hand."

On top of this bit of optimism from Czar Hays our New York correspondent puts the following bit of information on the wires:

RKO-Columbia Split

"Bobbie Jones shorts (Warners release) big draw. RKO houses break with Columbia on the booking deal. Percentage given as reason with 'bad business' shoved in as incidental. Little or no profit showed.

"Then the poor picture situation, depression, et cetera." And following this item:

"Poor pictures and not depression causing so-called depression," reads the wire.

". . . GOOD PICTURES GETTING MORE MONEY THAN EVER IN THE HISTORY OF THE PICTURE BUSINESS."

"Grosses off from 20 to 60 per cent in all Eastern houses during past six months.

"Fox theatres, as a result, have decided to 'step out' in all small towns and unload on 200 houses.

UA-FWC Love Feast

"United Artists and West Coast have made up—now 'madly in love'. Feast will be staged later in honor of love tryst. West Coast now booking all product of United Artists.

"Big chains have set a move on foot to chek pull of all daily papers.

"Educational-Tiffany deal still at odds on question of who will supply the money to go ahead—meaning whether or not Tiffany will go ahead with its production program outlined some weeks ago by Phil Goldstone, in charge of production in Hollywood.

New Pathe Studio

"Pathe considering building New York studio for exclusive production of shorts, thus following in the footsteps of Warners at its Flatbush studio in Brooklyn.

"Sam Katz, head of Paramount-Publix theatres, is reported frantically attempting to cut to the bone in an effort to get out of the red.

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'THE LAWYER'S SECRET' O. K. 'SKY RAIDER' WILL GO BIG

When Edited Will Spell 'Box-Office'

"THE LAWYER'S SECRET"

Paramount

Direction....Lous Gasnier, Max Marcin
Photography .....Arthur Todd
Story .....James Hillary Finn
Screen Play.....Lloyd Corrigan and Max Marcin

Cast: Clive Brook, Charles Rogers, Richard Arlen, Fay Wray, Jean Arthur, Francis McDonald, Harold Goodwin, Sid Saylor, Lawrence La Marr, Robert Perry, Wilbur Mack.

Cast, directors and writers did well by this absorbing melodrama—now it's up to the editor. But after the final editing, "The Lawyer's Secret" will spell box-office anywhere.

Most of the spots that need cutting come at the beginning of the picture, which takes too long to get going.

It presents the dilemma of a lawyer who feels he must not betray the confidence of his client, even though he knows an innocent sailor, convicted on circumstantial evidence, will hang for a crime his client took part in. The fact that the latter is the brother of his fiancee and was more or less innocently involved, further complicates matters; then he gets in even deeper when the sweetheart of the sailor comes to him, as the best lawyer in the city, and asks him to appeal the case. He refuses, and the sailor's fiancee and two his friends take matters in their own hands. They capture the man who actually committed the murder, and then, the lawyer aiding, get him and the boy together. The latter overcomes his fear and confesses and the ending is more or less happy when he gets off with a year for manslaughter, and his companion is sentenced to hang.

Directors Gasnier and Marcin deserve plenty of credit for their handling of the picture. They have given us an entirely convincing, highly dramatic story out of what so easily might have become sentimental, hysterical 'blah.' Best of all are the unexpected touches of humor which lighten some of the scenes.

And now to give the cast the praise it so well deserves.

The fans will find a new Buddy (pardon me, it's Charles now) Rogers, in this film. His performance as the young client should still the rumors that he is through. He gives a dramatic, thoroughly real, portrayal of the boy, torn between fear for himself and worry over the innocent man convicted of the crime. His scenes with Clive Brook are especially worthy of mention; Brook, in the role of the lawyer, also gives one of his best performances to date. And Richard Arlen comes in for his share of praise as the sailor. The scene when he learns the governor has refused to intervene is especially good.

Fay Wray, as usual, is best in those scenes where she is not called upon to show any great depth of feeling. She essays the part of the lawyer's fiancee.

Jean Arthur is good as the sailor's fiancee; and Harold Goodwin and Sid Saylor do fine work as friends of the sailor.

The rest of the cast are okay in small parts.

The cast has enough "big names" to bring in crowds anywhere, and their reaction to the excellent picture will create the kind of word-of-mouth advertising that keeps them coming.

Has The Old Time Melodrama Sock

"THE SKY RAIDERS"

Columbia

Direction .....Christie Cabanne
Photography .....Al Zeigler
Story, Dialogue and Continuity..... Harvey Gates
Film Editor.....Gene Havelick
Sound Engineer .....Edward Bernds

Cast: Lloyd Hughes, Marceline Day, Wheeler Oakman, Walter Miller, Emerson Traecy, Ed Le Saint, Kit Guard, Ashley Buck, Jerome J. Jerome, William H. O'Brien, Jay Eaton, Dick Rush.

A good, old-fashioned melodrama as to plot, right up to snuff as to air-minded timeliness, and snapping like a whip in fast-moving action, Columbia's air drama, "The Sky Raiders" should please 'em on the Big Stems and in the so-called "sticks."

Christie Cabanne, an old hand with the megaphone, who has turned out some very good and some very indifferent pictures, both silent and sound, has taken every advantage of Harvey Gates' rip-snorting original and has given the thousands who will see this offering something to get excited about.

The preview audience held its breath at some of the air sequences and was not stinting with its applause.

The melodrama never grows cold with an auidence, even though the mortgage-on-the-old-homestead plot be given 'em. Give 'em action and they'll respond. Columbia gives it to 'em in this one.

This might be titled (as it was originally) "The Great Air Robbery." That's just what the story unreels. A band of crooks, clever and all that sort of thing, plan the robbery of an air express plane carrying a lot of dough. Uncle Sam is called in at the last minute and between our Uncle and Lloyd Hughes, the crooks are trapped on the desert with the swag. The feminine interest has not been forgotten as Marceline Day is just that and is nearly convinced that she should tie up with the leader of the gang, Wheeler Oakman, who makes a good, dyed-in-the-wool gentleman crook.

Little Emerson Treacy gives a fine account of himself as the young flier, because he doesn't try to be an actor. Our old comedy friend, Kit Guard, is much in evidence. Walter Miller, one of the old Biograph gang, and who starred for Christie Cabanne in his wartime drama (silent) "The Slacker" hasn't aged one year in fifteen and gives a good performance as one of the crooks.

The fact that the title carries a suggestion of air drama, good old meller action, with a snapping-like-the-whip plot spells sure success for this one at the box-office. It isn't as spectacular as its air predecessors but it is entertainment and will make the theatre rounds over the Columbia bookings with a nice percentage balanced in its favor when the second and third run stage is reached.

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Paramount Signs Up Four Golfers For Sport Series

New York.—Paramount Monthly Pictorial has entered the sport series competition with the signing of four nationally known golfers, Joe Kirkwood, Walter Hagen, Horton Smith and George Von Elm. First picture featuring Kirkwood is booked for May 16th release with the others to follow a month apart. The films are to be made under the supervision of Emanuel Cohen, head of the News Reel branch.

Looks as though there is something funny in the announcement inasmuch as Von Elm has already been reported as signing a contract with Radio for a series of golf shorts.

•

Mary Pickford Sails To Meet Doug In England

New York.—Mary Pickford sails on the Bremen tonight to be met by Douglas Fairbanks in Plymouth, England.

•

"Seed" Goes Into N. Y. Rivoli Instead of Rialto

New York.—Killing all advance advertising campaigns, Universal's "Seed" has been switched from the Rialto to the Rivoli. It will open Thursday morning (14) following "Tarnished Lady."

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Hollywood Writers'

Who wrote 22 big time vaudeville acts this year?

Who did [illegible] dialogue for "50,0[illegible]?"

Who w[illegible]e the story a[illegible] wrote the dia[illegible]ue for "Everyt[illegible] Rosie?"

Who w[illegible]he story an[illegible]ote the dial[illegible]r "Cracke[illegible]?"

Who wrote and sold 25[illegible]?

Who co-wrote the sta[illegible]y "Cradle Call?"

Who wrote Irene D[illegible]'s next starring picture—"Shou[illegible]ives Work?"

Who has a book [illegible]he press?

Who wrote the [illegible] original Harold Lloyd ever bou[illegible]t?

Who wrote the fir[illegible]ll-woman comedy "Little Reform[illegible]

Who co-wrote the story and dialogue for "Free and Easy" and "Doughboys?"

IN THIS ISSUE—Special articles by Waldemar Young . . Al Boasberg . . Howard Estabrook . . C. Gardner Sullivan . . Benjamin Glazer . . Carey Wilson . . . . . .

THE REPORTER

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A lot of people held their breaths at a large buffet supper the other evening, when "Mickey" Neilan, plate in hand, seated himself at a small table where Sally O'Neill and Henry de la Falaise were having a gay tete-a-tete. The Neilan-O'Neil romance, as you remember, made plenty fireworks awhile back. But "Mickey" just sat and ate. Later he was heard to chuckle, "I just wanted everybody to be comfortable!"

•

A well known director did something unusually "white" recently. One of the actors in the picture he was about to start was nearing option time, and was visibly worried. The director tried to cheer him up but failed. He thereupon changed his shooting schedule so that he would have a lot of good stuff of this particular actor to show with the first "rushes." Result was that the actor's option was renewed during this time, for which he is openly and sincerely grateful to the director.

•

Stuart Erwin is responsible for the following enlightenment: "The only time there is any fresh air in New York is around 6 o'clck in the morning. So I had to stay up all night every night I was there — just to breathe some pure ozone!" We've often wondered what made actors working in the East look so tired—and now we know.

•

With the thousand and one studio restrictions placed on agents, Myron Selznick checked in more business last week than any week in the history of his organization.

•

George Arliss, who is reported to be 63 years old, is playing a man of 48 in "Alexander Hamilton" at Warners, and getting away with it in high style. Arliss looks like a real youth with doggy clothes—and no wrinkles.

PHILADELPHIA

"SHIPMATES"
Mastbaum Theatre

Record: Although offering some interesting studies of the maneuvers of the United States Navy, along with lots of comedy, it hardly provides the attractive young Montgomery with a suitable vehicle for his introduction to stardom.

Inquirer: Follows the general run of tales dealing with the navy. However, it does afford the star the opportunity to exert his familiar, half-shy, half-sophisticated charm.

Public Ledger: Not an auspicious debut for Montgomery's leap to fame. Perhaps the vehicle is at fault, but the fact remains that the entire picture is unconvincing.

"DOCTORS' WIVES"
Fox Theatre

Bulletin: Contains good entertainment, largely due to fine direction and the excellent acting of the cast.

News: A film of average appeal; cunningly contrived, well-presented and pleasingly acted.

Public Ledger: A smooth little story, decidedly better than the general run of entertainment shows, into which category it necessarily falls.

Evening Ledger: The combination of Borzage, a highly excellent cast and a beautiful production pull the film above the average entertainment of its kind.

INDIANAPOLIS

"TRADER HORN"
Palace Theatre

Times: Here is the leader of all pictures of this type because it is great theatre and at the same time it is a marvelous travelog.

Star: With its vivid impressions still firm in memory and not likely soon to be forgotten, we declare no more exciting combination of fact and fiction has ever reached the screen, sound or silent.

News: By far the finest and most exciting film of strange places. It is not only thrilling; it is also honestly dramatic and, at times, effortlessly amusing. It arouses terror and awe, as wel as pathos. It even piques the curiosity.

"TARNISHED LADY"
Indiana Theatre

Times: Although the story is not different from many others and rather weak in spots, you will revel in seeing Miss Bankhead.

"THE MILLIONAIRE"
Apollo Theatre

Times: Corking good entertainment. The picture is full of laughs and those human traits we so seldom see on the screen.

Star: A drama of such charm and wholesome humor, so thoroughly decent in theme and appeal that we accept it gratefully and urge you to see it.

News: As a result of the star's supreme skill, the story, which might have been made hopelessly sentimental, is, instead, extraordinarily amusing.

"QUICK MILLIONS"
Lyric Theatre

Star: Plenty of action which undoubtedly will greatly please those who have not had enough of this type of entertainment.

News: Shows that most obvious of all faults—inexperienced direction. Nevertheless it has action—and Spencer Tracy; and no picture with him in the leading role should have any fears of being a complete failure.

JACKSONVILLE, FLA.

"BEYOND VICTORY"
Imperial Theatre

Times-Union: A melodrama of moderate appeal, which combines a series of isolated episodes rather than a continuous story, with plot, suspense and all the other ingredients essential to a well-ordered screen play.

"BACHELOR APARTMENT"
Palace Theatre

Times-Union: A humorous, racy little piece. The subtle wit of the star sustains one's interest through the more listless moments.

"INDISCREET"
Florida Theatre

Times-Union: A picture of general appeal, replete with wholesome humor and unique situations.

"ILLICIT"
Imperial Theatre

Times-Union: An exceptionally entertaining and sophisticated romance, distinguished by smart clothes, and even smarter lines.

Dept. of Commerce European Survey

Continuing the reports of the Motion Picture Division of the Department of Commerce relative to the condition of the motion picture industry in Europe, Belgium and the Netherlands are analyzed today.

BELGIUM

The year was not a good one for theatre owners, as they had to pay high prices for sound films and houses still using silent films had difficulty in securing product. A large number of new theatres were wired.

Production:

There is one studio which turns out silent films of a patriotic nature. No studios are equipped for sound film production.

Distribution:

About 600 films were released during the year, of which 50 per cent were French and 40 per cent American.

Exhibition:

Five new theatres with 3500 seats were opened during the year. About 88 theatres were wired, 24 with American apparatus, which with the 11 wired in 1929, makes a total of 99 theatres as of December 31, 1930.

THE NETHERLANDS

The year was in general a good one for distributors and exhibitors, though there was a slight falling off in theatre attendance. Outstanding developments were the increase in wired theatres and more serious competition from German films, through the better understanding of German than English by the Dutch people.

Production:

Production is confined to a few shorts of local interest.

Distribution:

There were 479 films released, with 274 from the United States, 146 from Germany, 20 each from England and France, and 19 from other countries.

Exhibition:

Eleven new theatres of a combined seating capacity of 7,000 were built or converted. About 100 theatres were wired, bringing the total as of December 31 up to 150. The great majority used locally manufactured equipment.

•

RKO-Pathe Has One Shooting

RKO-Pathe now has only one feature before the cameras with the closing last night of "The Whoop-Te-Do Kid" starring Eddie Quillan. "The Common Law" is the single film in production.

•

Warner's Make Switch

Warners has signed Maude Eburne to replace Alison Skipworth in Constance Bennett's "Bought," and have cast Miss Skipworth in support of William Powell in "Co-respondent."

•

MGM Likes Hamilton

It is understood that Neil Hamilton's work in "Strangers May Kiss" at MGM has put him in a spot for a "substantial increase" at that studio. Hamilton will have an outstanding part in "The Great Lover" as the result.

THE Hollywood REPORTER

Vol. IV. No. 27. Price 10c. TODAY'S FILM NEWS TODAY Thursday, May 7, 1931

PARA-RKO THEATRE POOL

Two Organizations Working On Deal to Pool Houses in Midwest—Para. to Operate

New York.—Paramount-Publix and Radio-Keith-Orpheum are working on a theatre pool to include the houses of each company now in operation in the midwest. With this started, the pooling arrangements may be branched out to other spots. This present pooling is said to take in five towns with 25 houses thrown in the bag.

The towns are Kansas City, with the Newman and Royal of Publix, the Mainstreet and Orpheum (closed) of RKO; Omaha, the Rialto, Riviera and Strand of Publix and the Orpheum of RKO; Des Moines, the Des Moines, Capitol, Garden, Princess and Strand of Publix and the Orpheum of RKO; Sioux City, the Capitol and Princess of Publix and the Orpheum of RKO; Cedar Rapids, the Capitol of Publix and the Orpheum of RKO.

It is thought that if this present arrangement goes through it will be on the basis of Publix doing the operating.

•

What of Radio Pictures for 1931-32?

IF WE WERE a theatre owner, whether that house be large or small, in a big city or the sticks, we would buy the program offered by Radio Pictures for 1931-32.

If we were an exhibitor who's patronage was made up of the most intelligent—the highbrows, the Park Avenue, or an audience consisting of the poorer class, the less intelligent, the worker, we would buy the 1931-32 output of Radio Pictures.

If we were an exhibitor with a big first run theatre to book, having plenty of money to grab the pick of the best from all studios, or if we had a house where every nickle counted, where the difference between profit and loss was the matter of a careful selection of pictures at very reasonable prices, we would go for the pictures that are to be released by Radio the coming year.

If we had a theatre whose clientele was the most cosmopolitan, where the bulk of our trade was made up of transients, or if our customers were of the neighborhood or small town variety, who were rather finicky in their tastes and over-critical of our programs, we would certainly pick Radio's group of 1931-32 pictures, not five or ten, but the whole 36.

•

THERE are plenty of reasons for the above; reasons prompted by the tremendous financial backing behind the organization; their slow, steady progress; their method of advancing themselves up to the present time; their production heads, William Le Baron and Joseph I. Schnitzer; the desire of Charlie Rosenzweig and the entire sales crew to meet exhibitors on a fair basis of trading and the general makeup of everything pertaining to Radio.

The position of Radio Pictures financially is the envy of the entire industry. They are backed by one of the most powerful organizations in the world. They are equipped by reason of this finance to go the limit in matters of production. This does not mean they will make the mistake of some other studios and launch them-

(Continued on Page Three)

Para.'s Board Meets Monday

New York.—The board of directors of Paramount will meet here Monday and it is expected that the dividend rate of $4 will be lowered to $2.50. Wall Street, believing this, sold off the stock in yesterday's market. A new low was reached during the trading of 27⅜, closing at 28⅛.

•

33,870 Theatres In All Europe

London.—The last count to be made of theatres throughout Europe shows the total to be 33,870 with Germany considerably topping both Russia and England for the most houses.

•

Para. Virtually Remaking "Vice Squad" Feature

Paramount is virtually re-making "The Vice Squad," with substitutes in two of the important supporting roles, one of whom is Rockcliffe Fellowes. Still on re-takes. First completed version previewed some weeks ago.

Academy Officers Meet and Dine

The officers of the Academy of Motion Picture Arts and Sciences were hosts to about a hundred guests last night in the dining room on the Paramount lot. The dinner served to commemorate the fourth anniversary of the foundation of the Academy.

William DeMille presided and told the officers and members that the dues had been reduced from $60 to $30 a year and the initiation fee from $100 to $25.

DeMille also advised that the executive board had voted not to elect any further associate members; that with the election of the Assistant Directors section, the books had been closed.

Among other speakers were Conrad Nagel and Sam Hardy for the actors; Al Cohn and Wallie Young for the writers; Frank Lloyd for the directors; Col. Slaughter and J. T. Reed for the technicians and Mike Levee for the producers.

•

MGM Buys Another Play

New York—Metro-Goldwyn-Mayer announces the purchase of the stage play "As You Desire Me."

Pola Negri May Do Colton Story

Pola Negri's initial vehicle for RKO-Pathe may be an original especially written for the Polish star by John Colton, author of "Rain" and "The Shanghai Gesture." Miss Negri brought the original with her to Hollywood and studio executives are reported to be considering the story as her first production.

•

Senator Demands Radio Bust-Up

Washington.—Senator Dill has appealed to the Government and the Federal Radio Commission to break the supposed monopoly of the Radio Corporation of America. Dill wants the Radio Commission to immediately cancel the licenses because the Supreme Court held it had violated the Clayton Anti-Trust law.

•

Clara Bow and Walker Disagreed, Report Goes

The real reason for Clara Bow leaving "The Secret Call" cast necessitating a hurried substitution by Paramount officials of Peggy Shannon, yesterday was reported as trouble with Stuart Walker, the director. Walker and Bow clashed tempremently, the report has it.

•

Pasley Leaves Caddo

Fred Pasley, author of "Al Capone," after doing his bit on the screen adaptation for Howard Hughes' "Scarface," has left for Chicago. Seton I. Miller is putting the finishing touches to the script which is not expected to go into production until June 1.

MILESTONE SIGNS TO DO TWO FOR UNIVERSAL

New York.—Lewis Milestone has signed a contract to direct two pictures for Universal during the present production year. It is thought his first will be "The Road Back," the sequel to "All Quiet on the Western Front."

FWC Buys Radio Pictures For 1931

Fox West Coast has closed a deal to buy the Radio Picture product for the year in spots other than where there is an RKO house.

HERE'S HOW

To Create the B. O. Pull, Matching It With Entertainment Power Possessed By

'SVENGALI'

AS OUR Reviewer told you, under date of March 9, "Svengali" is a triumph for both Barrymore and Mayo. Not a flaw did he find with this under the heading of "Warners Click With Fine Picture."

The selling of this excellent piece of screen material depends entirely upon the "slant" you take. You have so much to sell it is no easy task. The temptation is to try and shout all of its good points . . . to rave, as it were . . . and there isn't room enough in any ad or trailer for that.

Because there are so many good selling points in the Reporter Review of "Svengali" . . . let us reprint just a brief before going into the "slant" phase of this Here's How:

"A public which is eagerly awaiting another great characterization from John Barrymore, backed up by a classic story and super-fine production will be amply rewarded with 'Svengali.' Not since the days of 'Dr. Jekyl and Mr. Hyde' and 'Beau Brummel' has Barrymore delivered so fine a performance.

"In all its departments, 'Svengali' stands as a picture worthy of praise. It has been translated to the talking screen with no little humor, much understanding and, Heaven be praised, sans hokum, by J. Grubb Alexander. It has been ably directed by Archie Mayo, who herewith settles any doubt as to his versatility. The weird and artistic settings of Anton Grot (especially in the earlier sequences) are interestingly and beautifully photographed throughout by Barney McGill.

"The story of the bestial, talented, hynotic Svengali, and the young, beautiful Trilby who won fame and destruction under his spell, is familiar to thousands, but not, we are certain, in such revealing detail and sympathetic light as it is here presented.

"The picture is primarily the story of Svengali's great love for his Trilby—a love which consumed and tortured him with jealousy, for he knew always that when his hypnotic spells over her ceased, not only her voice but her affection for him ceased too. So gripping and moving is Barrymore's portrayal, that, in the end, at his death, the audience must be glad that 'he takes her with him'."

On this page . . . five different advertising and selling appeals are given you on "Svengali." Select anyone you wish . . . the one you feel will appeal the strongest to your patrons.

Perhaps you have used one or the other of these slants on other Barrymore pictures and you do not want to repeat . . . so take your choice of the others.

In the case of the 'Guarantee' angle you are personally standing back of the picture. The 'Hypnotic' Angle, taken from the theme of the picture itself, makes the appeal mysterious . . . something different than the every-day story . . . an imaginative piece of work. The Trilby twist introduces the woman angle . . . touching a bit more on sex . . . playing more toward the story and the female character than to John Barrymore. Then there is the 'Modern' angle. Taking the 'sting' out of the age of the theme in a measure. Lastly, you are offered the 'Romantic' angle . . . again a more or less direct appeal to woman patronage.

We are not telling you which of these is the best for you . . . that is for you to decide. It will also depend upon what 'appeals' you have made in the past with other John Barrymore pictures. Pick the ones for today that are different, but which will still hold your Barrymore customers.

Some may fear this picture because it is based on an old play . . . a play that requires the characters to wear the attire of yesterday. The theatres with that fear will of necessity be careful in their selection of the stills they use . . . and the advertising cuts they select. Keep to line-cut heads if you feel the clothing of the characters will hurt.

There is no question that they will be sold once they see the picture . . . they will consider it Barrymore's finest characterization . . . but the thing is to get them in to find this out.

If you have no fashion fears . . . any of the slants on this page rightly and strongly pursued will do the trick for you.

So much for the advertising now the exploitation.

Let's try to keep something dignified in this business. If Barrymore were appearing in your town on the legitimate stage in this or any production, you would not resort to cheap ballyhoos. In fact you would keep away from that type of advertising entirely. You'd know that it would cheapen the production.

The John Barrymore of the Screen . . . and his vehicles . . . are no different.

Keep away from the Trilby contests . . . to find the smallest foot . . . smallest waist, etc. They did that years ago on this show when it was on tour with cheap companies in repertoire or stock. They did on the screen's silent versions. This picture is too fine and too big for this type of exploitation.

In short, exploitation that does not have news value back of it . . . so that it will break into your news papers isn't worth the effort you put behind it.

Keep your efforts confined to your lobby . . . to your screen . . . and to your prestige avenues of advertising. Take your exploitation money and shoot heavier in your newspapers . . . or over the radio . . . it will pay you bigger dividends.

In your 'Guarantee' campaign you might well bring out the fact that here is a show really worth $2.00 of anyone's money, but . . . by special arrangements, you are presenting it at regular prices.

•

(The suggested blocks of copy below are presented merely as 'Slants.' Revise, revamp and twist them to suit your needs for trailers, newspaper 'ads' or publicity . . . and so forth.)

•

The 'Guarantee' Slant

NEVER AGAIN—

Do We Expect To Be Able To Present a Greater Picture Than That Of . .

JOHN BARRYMORE

in

'SVENGALI'

. . A Mighty Broad Statement, That! . . But we mean it sincerely . . Never have we seen such artistry as that of Mr. Barrymore, as he portrays the mad role of the musical genius . . who was able to gain his every flesh-and-blood wish . . with a command . . but could not enjoy the one great thing he wanted . . until Death!

Never have we seen such a ravishing beauty . . such a talented bewitching charmer . . truly, a real screen star . . as

MARIAN MARSH

. . in that fascinating role of 'Trilby'—with the Voice of a Nightingale . . the Body of Venus . . the Soul of an Angel . .

Never such entrancing entertainment . . Never such clever, smooth, 'understandable' direction . . Never such a 'glove-fitting' cast of support . .

That's Why We Say—

'SVENGALI'

Starring

JOHN BARRYMORE

—is nothing short of a 'Gem' . . the Perfect Picture!

The 'Hypnotic' Slant

MADMAN! GENIUS! LOVER!

—Such is 'Svengali,' whose uncanny power of hypnosis makes a plaything of the most beautiful girl in Paris—

His magic spell forces even her heart to beat to his 'manufactured' love!

But—when she says: 'I Love You' it is merely Svengali talking to himself!

And—Not until Death, does he get that which he had been denied in Life!

The play, 'Svengali,' will stand as long as the stage and screen stands . . but it will never be the same . .

'SVENGALI'

Because

JOHN BARRYMORE

has given an interpretation of the famous diabolical character that can never be imitated.

The 'Tribly' Slant

THE DREAM GIRL Of Every Man's Heart

Trilby!—The gorgeous beauty who had Paris at her famous feet . . Whose smile meant 'fight for her' Whose voice meant the Angels were singing . .

And yet, withal . . the slave in mind and body . . to

'SVENGALI'

. . the sinister love maker, whom she hated . . but whose wierd power of hypnosis decreed she must love him . . automatically . . and eternally live in an eerie world of mental mechanics.

All this in Combat with a Real Romance . . The heart thrill of a lifetime . .

What a Story! What Entertainment! What a marvelous portrayal of the famous diabolical stage character . .

'SVENGALI'

by

JOHN BARRYMORE

—the like of which you will never see again if you live to be a thousand years old.

And . . to the Screen . . a welcome to the Newest Beauty of Beauties . . the Newest Artiste . . alluring, divinely charming . .

MARIAN MARSH

There are many sketch heads of 'Svengali' available. The one above crashed for 2 cols. in the L. A. Herald under the caption: "O. O.'s Pack Punch" referring to Svengali's hypnotic optics as a "marvelous pair of once-overs."

•

The 'Modern' Slant

If . . 'SVENGALI' Were Alive Today

. . he would be just as much of an enigma . . a baffling mystery . . to the arm of the law . . as the uncanny character of the famous stage play.

Portrayed in a manner that will never be equalled . . even approached . . in modern finesse . . by

JOHN BARRYMORE

In This New

'SVENGALI'

—You will thrill, love, hate, sympathize . . with this almost inhuman character . . all of which you cannot possibly understand, until you see how Mr. Barrymore's artistry has made something NEW . . something BELIEVABLE . . something HUMAN . . something REAL . . out of

The 'SVENGALI' Of Today!

CREDITS

Story by Du Maurier. Adaptation by J. Grubb Alexander. Direction by Archie Mayo. Cast: John Barrymore as 'Svengali,' Marian Marsh as 'Trilby,' Bramwell Fletcher as 'Billee,' Donald Crisp as the Laird, Lumsden Hare as 'Taffy,' Carmel Myers as 'Honori,' Louis Ruiz Alverni as 'Gecko,' and Paul Porcassi as the concert master.

The 'Romance' Slant

ROMANCE IN SLAVERY!

. . You've craved something new . . well, here it is . . the wierdest of all love affairs . . modernized . . made believable, understandable . . by

JOHN BARRYMORE

in that dramatic role of roles,

'SVENGALI'

His newest and truly, by far, greatest screen play, wherein he portrays the famous hypnotic rascal . . the world's most sinister love-maker . . in a manner that makes an inhuman thing—Human! . . actually demanding sympathy from Combat between a Holy Romance and . . A 'Manufactured' Love . . The Love of a Mental Slave . . controlled by his uncanny influence . . powerful enough to carry on . . even after Death!

When Co-Ordinated Genius has its day, the Motion Picture Fans inherit New Treasures . . A Masterful Theme is Visualized and Vocalized in Masterful Fashion.

Such Is

'SVENGALI'

Starring

JOHN BARRYMORE

The Artist Supreme Supported by a Delightfully Clever Cast, Headed by

MARIAN MARSH

The newest of gorgeous screen beauties . . The newest of bewitching charmers . . (selected by Mr. Barrymore, himself, to enact the coveted role of 'Trilby').

CHI. BUSINESS NOT HOT; 3 SPOTS O.K. OTHERS BAD

Chicago.—Chicago put in another dreary week with few cash customers going for the attractions displayed. Swanson opened at the United Artists to a fair business with $24,000, "Laugh and Get Rich," "Ladies' Man" and the second week of "Strangers May Kiss" got by. The flop of the week was "The Prodigal" at the Roosevelt with $13,000.

Here are the estimated figures:

APOLLO—"Dirigible," $8,000.
CHICAGO—"Shipmates," $44,500.
McVICKERS—"Strangers May Kiss," 2nd week, $29,000.
ORIENTAL—"Ladies' Man," $30,-700.
ORPHEUM—"Little Caesar," 3rd week, $6,000.
PALACE—"Laugh and Get Rich," $27,000.
ROOSEVELT—"The Prodigal," $13,-000.
STATE-LAKE—"Born to Love," 2nd week, $14,000.
UNITED ARTISTS — "Indiscreet," $24,000.
WOODS—"Mr. Lemon of Orange," $9,000.

•

'Chalice' First Boyd Niblo To Direct

RKO-Pathe has decided to shoot Octavus Roy Cohen's "The Iron Chalice," which will star Bill Boyd, previous to "The Suicide Fleet," originally slated as Boyd's first on the new program.

Charles R. Rogers has signed Fred Niblo to direct and has cast Dorothy Sebastian in the feminine lead.

Tomorrow — Special!

Watch for it . . Tomorrow . . It's Big . . The Special Writers' Number of the Hollywood Daily Reporter . . Teeming with Articles, vitally interesting . . by "Wally" Young . . Al Boasberg . . Howard Estabrook . . Barney Glazer . . C. Gardner Sullivan . . and others . . coupled with directorial data . . forming a statistical survey . . amazingly valuable to everyone in the motion picture industry . . on "Who's Who and What They've Done" . . in the world of Screen Authors . . and Writers . . and Composers . . All of them . . from A to Z . . which, together with the regular news of the film fraternity . . brings to you thirty-two pages in all . . with a special colored cover . . that marks this . . the first of a regular series of quarterly special issues . . devoted entirely to the interests and activities of . . those who create the stories . . for the screen . . Watch for your copy . . don't miss out . . for you will surely want to save this issue . . on file . . for a long time to come.

Hughes Air Comedy Waits Leading Lady

Howard Hughes will start production work on "Ground Hogs," air comedy, next week if he can find a leading woman to play opposite Spencer Tracy. Ed Sedgwick will direct.

•

Influx of Oceanic Films Due Soon

A sudden influx of oceanic pictures is due to hit Hollywood shortly with several major studios preparing stories of the high seas.

Howard Hughes will probably dust off "Titanic," which he purchased from Wilson Mizner several years ago. Fox will produce "Trans-Atlantic" on this year's schedule. Universal has "Leviathan" on the current program. And Warner-First National has listed "Oceanic" (working title) for production in the near future.

•

Daphne Pollard At Three Studios

Upon completion of her current two-reel comedy, "Oh! Marry Me" at RKO-Pathe, Daphne Pollard will go to Sennett's for an untitled comedy. The comedienne will then go to Universal to start work in her series to star in short subjects.

•

RKO-Pathe Starts Two Comedies

Two shorts will go into productin this week at RKO-Pathe with the starting of "The Messenger Boy" starring Benny Rubin, with Edward Luddy directing; and "Oh! Marry Me," featuring Daphne Pollard under William Watson's direction.

•

Bob Leonard On New Garbo Picture

Robert Leonard will direct the new Garbo picture "Susan Lenox" at MGM. Clarke Gable is said to have the male lead, production to start in a few days.

•

Catherine DeMille Signed

Catherine DeMille, daughter of Cecil B. DeMille, has been signed by MGM for a role with Ramon Novarro in "Son of the Rajah." Miss DeMille was script girl for her father while directing "The Squaw Man."

•

McCarey On Swim Shorts

Ray McCarey, who has recovered from a prolonged illness, will leave the end of this week for Santa Barbara to direct MGM's swimming sport shorts.

•

Brandt Adapts 'Leviathan'

Neil Brandt has completed the adaptation of "Leviathan," which Universal will produce as a special.

Studio Efficiency

Assistant directors are wearing pedometers on their ankles at the Radio studios, checking up the amount of mileage covered each day and sending a report into Harry Takiff for approval.

Radio Sales Heads Leave

After staying over for final conferences with studio executives, Radio's sales executives left last night for their home spots.

Among the departures were Charles Rosenzweig, vice-president in charge of sales; Frank O'Heron, vice-president in charge of operations; Cleve Adams, western sales manager; Jerry Safron, Eastern sales head; and Phil Hodes, executive secretary to Rosenzweig.

•

New MGM List Out

The latest Metro-Goldwyn-Mayer personnel list is just out and shows that company to have 140 "major" salaries to pay each and every Wednesday on contract.

The list includes Mayer, Thalberg, Rapf, Mannix and six supervisors. Star list is 12, 7 male and 5 female, with 45 featured players, 52 writers and 21 directors.

PRODUCTION NOTES

Among the many roles assigned to Ricardo Cortez for the coming year at Radio is the lead in "Every Girl," an original by John Howard Lawson.

•

George Roesner to adapt "Suicide Fleet" for Pathe.

•

Adela Rogers St. John to adapt "Impatient Virgin" for Universal.

•

Henry Armetta to Ronald Colman's "Unholy Garden" at Goldwyn's.

•

Henry Hobart, associate producer, will supervise the filming of Radio Pictures' "Strange Women."

•

Christian Rub gets Will Rogers' role in the German version of "Connecticut Yankee" at Fox. Margaret Knapp and Lothar Mayring also cast.

•

Corgette Rhodes to "The Common Law" at RKO-Pathe.

•

Clara Blandick signed for a role in "Bought" at Warner-First National.

•

Edmund Breese, Alan Roscoe, Wilbur Mack added to "The Reckoner" at Radio.

•

Miracle Pictures has signed Clifford McLaglen (Vic's brother) to play the lead role in "Ropes of Sand."

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

Printing All the News
WHILE IT IS NEWS

PRODUCTION • FINANCIAL
DISTRIBUTION • FOREIGN
EXHIBITION • INDUSTRIAL

SUBSCRIBE NOW
$10.00 a Year
PUBLISHED DAILY
EXCEPT, SATURDAYS, SUNDAYS AND HOLIDAYS

——Use This Blank and Mail to——
THE HOLLYWOOD REPORTER
5746 Sunset Boulevard
Hollywood, Calif.
With Your Check

THE LARGEST PAID
Exhibitor Circulation in the Daily Field

Name.....
Address.....
Occupation.....
City.....

THE Hollywood REPORTER

Vol. IV. No. 36. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, May 20, 1931

Film Stocks Panic

Terrific Pounding Drives Shares to New Lows All Around—Speculation Rife At Wall Street's Amazing Flip Flop

New York.—Wall Street took a good sock at picture stocks yesterday with the result that six of the outstanding issues reached new lows for all time, with Warners the chief grief with a closing at 5, having been as low as 4¾.

Every office in the entire industry was buzzing with all kinds of rumors of what would happen, and the whole thing bordered on a near panic.

Broadway and Hollywood heard plenty of talk that Warners are hit worse than any other and that it was only a question of days before all production would be temporarily halted until the financial reins could be gathered. The story is out that Harry Warner and his two brothers would stick in their entire fortunes in an effort to keep things moving, irrespective of pressure being brought by banking institutions in an effort to steal the company.

Fox and Paramount came in for

(Continued on Page 3)

TRADE VIEWS

WHAT made "Ingagi" the hit it was at the box office? Why is "Ten Nights in a Bar Room" still going big around theatres? If you have the right answers you will know what is wrong with our pictures at present.

SHOWMANSHIP . . . SHOWS . . . ENTERTAINMENT.

●

What was back of Daryl Zanucks elevation at Warners? Why is the organization tempting the fates at Washington by throwing the production of the two companies together?

SHOWMANSHIP . . . SHOWS . . . ENTERTAINMENT.

●

Zanuck has come through with some smash attractions. He knows audience values, he senses what they want, what they will go for and goes out and makes it. And he has made them and will make more.

Nice little pictures, clever little stories, great directorial touches and all that goes with that kind of attraction will NOT ATTRACT. The fans want hoke, they want new stirs for the imagination, they want SHOWS. Give it to them and you have a picture . . . maybe not an artistic triumph, for the business is too much in the red to go in for that type thing at present.

●

We say most of the big pictures of the year will be cooked up by a few clever writers, who have been around, know a few things and get these thoughts down on paper and on the screen. We say that some of the big

(Continued on Page 2)

Rhythm Boys Walk

"Bing" Crosby and his two side kicks were forced, through a breach of contract, to walk out of the Ambassador and off the air, last Saturday. If you have missed them, this is the reason.

Grainger Month To Top Fox Records

New York.—Indications point to June being the top month for Fox Film during the present year. June is "Grainger Month" and the sales crew is directing every attention to getting pictures sold and contracted during that period. It is figured that June will show an 80 per cent jump over May.

The pictures to be released during June are "Women of All Nations," "The Black Camel," "Daddy Long Legs," "Affairs of Annabelle" and "Goldie."

Canadian Censors Put Finger On 'Illicit'

Toronto.—The censor board of this province have banned Warners' "Illicit."

The above act, coupled with a recent edict concerning gangster pictures has caused the New York offices of most companies to hurry emissaries to this point in the hope of staving off this panic of censorship.

Paramount-Harry Cohn Talk Turkey

New York—Paramount and Harry Cohn, production head of Columbia, are talking turkey relative to Harry taking over a production job at the West Coast studio.

So far it is just talk that hinges on Harry getting out of Columbia and the proper spot and dough being offered by Paramount. Harry wants Paramount and Paramount would like to have Harry.

The Columbia production head has refused to attend any of the regional sales conventions of his organization. He is returning to Hollywood tomorrow.

Colleen's Negligence Stalls John's Wedding

Because Colleen Moore failed to file an affidavit in the Los Angeles courts for her final decree of divorce from John McCormack, the latter announced in Honolulu yesterday that his marriage to Janet Gattis could not take place and would be postponed until affidavit was filed.

Ira Simmons With Talking Picture Epics

New York.—Ira Simmons has been appointed general manager of Talking Picture Epics.

Warners Open The Gate To Mob

Further developments of the combining of production forces at Warner-First National brings the elimination of several players and writers, and the unification of several departments which were operating independently.

Among the players to be let out are Ona Munson, Janet Ford, Edward Morgan and several other members of the "stock company."

Writers reported to have received the closing tickets are Wilson Mizner, Roland Pertwee, James Creel-

(Continued on Page 3)

No Europe For Haines

MGM has told Billy Haines that the European trip he had planned is out until next year. He is to do "Get Rich Quick Wallingford" as his next, to be followed by "Pig Boats."

Radio Hunts Talent All Over Country

Probably the greatest talent hunt ever known in the history of the business is now being staged by Radio-Keith-Orpheum for possible stars for Radio Pictures and RKO-Pathe.

Every manager in every RKO house has been instructed to scout all houses in his town for film bets. The managers have also been instructed to look in on high schools and colleges, interview pupils; to cover dance halls and any place where boys and girls congregate for possible bets. Once a person is spotted, this information is to be relayed to the proper heads who will arrange for screen tests, etc., in the hope of uncovering talent suitable for pictures.

Nathanson Forming Indo Circuit In Canada

Toronto.—N. L. Nathanson, former head and partner of the Famous Players of Canada, is forming an independent circuit throughout Canada. He already has 20 houses in the string and is making new acquisitions with the hopes of getting a chain of 70 theatres working.

The Fox Dividend

New York.—It is the impression of the well informed within the financial circles close to Fox that that organization will pass its dividend at the directors meeting to be held June 10.

SARNOFF'S SPEECH CLICKS

With Big Business, Big Plans, Big Money

David A. Sarnoff, Radio Corporation head, threw a bombshell—mostly of encouragement—into the combined executive forces of Radio Pictures and Pathe, gathered Monday night at a banquet in his honor at the Ambassador when he said that the alignment of the picture properties with Radio Corporation meant that 'Big Business' would demand conduct from all of them becoming 'Big Business.'

Referring to the fact that he "had met some funny people in the motion picture business," he said he still believed in the present Radio family and that "anyone who does not find his field in the picture business has the opportunity in twelve other Radio organizations, in which he might seek a place."

Sarnoff made it clear that he had implicit faith in Wililam LeBaron as production chef, and in that capacity he stays. Also that Roxy Rothafel was not going to remain on the Coast to take over the destinies of Radio Pictures.

That Trans-Lux would have 500 automatic theatres spread from coast to coast before many months; that RCA-Victor would have talking motion pictures in the home before the year was out; that television was crowding closely and everything was in readiness for its invasion, and that the huge project between Radio

(Continued on Page 3)

'U' Signs Medbury For Startler Comic Series

J. P. Medbury goes up another rung of the film ladder, having just signed with Universal to make a series of shorts to be known as "Dangerous Jobs." From newspaper humorist to premiere radio announcements to "Travelaughs" for Columbia to Universal—all within six months.

The new series will be based upon absurd and hazardous vocations, presented with the usual Medbury wise cracks. Sam Friedman will supervise. Stan Bergerman will be his associate.

THE REPORTER

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THE LOWDOWN

An underworld story was submitted to one of the big studios several weeks ago and studio took few days' option on the yarn and then turned it back to the author. Recently the studio announced the screen version of a well known stage play and used the same title of the underworld story with the prefix "Ex" in front of it. That changes the title, thinks the studio, but the author is a little burned up.

•

The something funny in Denmark about a director losing his megaphone after his first picture is not so funny after all. The supervisor of all productions at that studio resented the director's aspersions cast upon the former's ability to see a story in the same light that the director saw it. Director wrote the story, but did not use any tact in trying to sell his boss on it. Boss had same trouble with other directors in the past with the result that one of his big directors was fired after a heated argument in which the boss was ordered off the set. If this new director could keep his shirt on, he might still get a chance to direct his second film on the lot or else he will remain as a staff writer and fill out his contract.

•

A supervisor called in one of his staff writers after the latter had submitted his outline of an original story and told the writer that there was something wrong with his story. "What's wrong with it, Mr.....," asked the writer. "Well," said the supe," it hasn't got enough 'nevity' in it." Page Webster, or Funk & Wagnalls.

•

Wally Young, one of First National's most consistent plotters, started his writing career as drama reporter on the San Francisco Chronicle, later becoming dramatic editor of that sheet. Wally also is somewhat of a Thespian having trouped the five-a-

Cream Puffs and SLAMS

'SVENGALI'

New York City
Hollywood Theatre

Sun
There is obviously a certain charm about the affairs as an antique, but it is rather difficult today to regard it with any seriousness whatsoever as legitimate and dignified drama.

Mirror
It is an enchanting production, elaborately staged, directed with skill and imagination.

Journal
Even though you may tire at the writer's inconsistencies and the equally uninspired direction, I hope you see "Svengali" for the sheer pleasure of watching Mr. Barrymore enjoy himself.

'THE SECRET SIX'

New York City
Capitol Theatre

Sun
The vitality and realism and the general fine performances are enough to carry it to the estate of good enough, if not outstanding week-to-week entertainment.

World-Telegram
A fasting moving, genuinely entertaining racketeer film. To be sure, it is not in the same class as "Little Caesar" or "The Public Enemy," but it ranks pretty high in the long list of racketeer films.

American
Swift, hot-blazing as gun-fire, with all the kick of a forty-four. Between high hilarity, and gripping drama, "The Secret Six" provides just about what the public demands for its film fun diet.

Journal
One of the film sensations of the season. Neither too episodic, nor yet padded with romantic hokum, it easily tops the recent cycle of underworld stories.

'THREE GIRLS LOST'

New York City
Roxy Theatre

Times
There is little to arouse enthusiasm in this one. It is a trifle in which the characters do little thinking for themselves and stereotyped ideas are employed to keep the film on the move.

American
It is handicapped by a dearth of motion, and a great deal of pointing a moral to adorn its tale. In fact, there is a lot more moral than tale. And neither rings very true.

Mirror
The players are capable and the amusing lines given them contribute to making "Three Girls Lost" an unusually entertaining little drama. The girls, particularly, will relish it.

World-Telegram
An innocuous little offering that affords a certain amount of mild entertainment largely because of its attractive players, but it is too flimsy to stand up on Broadway.

News
Will not bore you, but neither will it thrill, nor move, nor greatly amuse you. It is one to while away an hour or two, but not one you can't afford to miss.

'SUBWAY EXPRESS'

New York City
Globe Theatre

News
Plenty of dramatic suspense and comic relief. You'll find "Subway Express" a fast-moving hour's worth of entertainment.

'A SOLDIER'S PLAYTHING'

New York City
Beacon Theatre

Times
An insignificant item which should never have ventured near the Rialto.

Fannie Completing Her Original For Radio

William LeBaron has been notified by Fannie Hurst in New York that she is putting the finishing touches to an original, "Symphony of Six Million," which Radio will shoot.

Ames To Suport Astor In "Private Affairs"

Robert Ames will support Mary Astor in Radio's "Nancy's Private Affairs." Salisbury Fields did the adaptation from the stage play. Ames has been in demand since "Holiday."

Starting This Week

Studio	Title	Star	Director
Para.	"Laurels and Lady"	Ruth Chatterton	B. Viertel
MGM	"Sidewalks of N. Y."	Buster Keaton	Zion Myers and Jules White
Radio	"The Reckoner"	Richard Dix	J. Walter Ruben
Radio	"The Murray Widow"	Chic Sale	Mark Sandrich
Radio	"Nancy's Private Affairs"	Mary Astor	Gregory LaCava
Radio	"Full of Notions"	Wheeler-Woolsey	Seiter
First National	"Honor of Family"	Bebe Daniels	Lloyd Bacon
Fox	"Plutocrat"	Will Rogers	David Butler

Believe It Or Not But It's True

After six months stay at a big studio, a famous writer's contract was closed. He received an itemized statement of what was due him. The amount was big—more than $25,000. Then came a delay—three hours or more. The writer had lost the key to his office. The clerical staff went on a mad hunt. They key—worth ten cents couldn't be found. The dime was deducted from the check.

Harlow To Star In "Queer People"

Howard Hughes not only is going ahead with "Queer People," but he has cast Jean Harlow as the feminine star. Miss Harlow left yesterday for a three-weeks vacation in New York. Upon her return, production on Carroll and Garrett Graham's story of Hollywood will start. Leo McCarey will direct. Howard J. Green and Ray Schrock are putting the finishing touches to the adaptation and dialog.

•

Looks Like "Lips of Steel" for Negri's First

With two stories already in the bag for Pola Negri, studio executives are undecided which to place in production first.

An original story by John Colton has been purchased for the star and Harry Hervey's "Lips of Steel" is the second purchase. In all probability, "Lips of Steel" will start camera work first as Paul L. Stein has been assigned to direct.

•

RKO-Pathe Starts Two Features

With the completion of "The Common Law," RKO-Pathe studio will be dark this week, but two productions are slated to start shortly.

"The Iron Chalice" and "Gangster's Wife" are the two pictures to start. Bill Boyd stars in the former with Fred Nbilo directing and Dorothy Sebastian in the feminine lead. The latter picture stars Helen Twelvetrees and Tay Garnett is to direct. Rehearsals on both will start this week.

•

Sessue Hayawaka To Come Back For Para.

New York.—Paramount is negotiating with Sessue Hayawaka, famous Japanese star of the silent days for a return to pictures.

WHEN SENSATIONS ARE MADE

note the Selznick clients

"THE PUBLIC ENEMY"

direction by

WILLIAM WELLMAN . . . . . ***a Selznick client***

screen adaptation and dialogue by

HARVEY THEW . . . . . ***a Selznick client***

Myron Selznick, Inc.

'WOMEN OF ALL NATIONS' REVAMPED--STILL RISQUE

'Chic' Sale's First For Radio Is a Pip

"THE COUNTY SEAT"
Radio Short

Direction .....Mark Sandrich
Photography .....Jack Mackenzie
Screen Play.....Ben Holmes, Mark Sandrich
Film Editor.....Sam White
Cast: Charles (Chic) Sale, Bud Jamieson, George McFarlane, Charles Dow Clark, Aileen Carlyle, Billy Engle, Florence Enright.

The presence in the cast of "Chic" Sale, of "The Specialist" fame, makes this offering well worth while. Although not hilariously funny, it is amusing and will make an excellent filler.

The story is about a loafer who makes good. Purely by luck, he gives a lift to a man from whom his brother-in-law would like to get a contract, and then finds out they went to school together, way back when. He secures the contract and gets a "soft" position, with no work attached to it.

The entire cast does good work.

Technicolor For Two RKO Features

"Bird of Paradise" and "Condoning Wives," two RKO feature pictures to go into production soon, are to be made entirely in the recently improved Technicolor process.

Halperin Headed for Coast

New York.—Morris Halperin, formerly of the New York Times screen department staff, more recently with Paramount publicity here, has joined Bruce Gallup at United Artists as Hollywood representative for the New York end. He leaves for the Coast Monday.

Two Van Dines For F.N.

First National has re-signed S. S. Van Dine to write two original stories for that company, one of which will star Edward G. Robinson.

Van Dine is also writing a series of 12 two-reel detective shorts which Vitaphone will produce.

Doris Kenyon to Go Sailing

First National is rushing scenes in which Doris Kenyon appears in "Co-respondent," opposite William Powell, so that Miss Kenyon may start on her contemplated trip to Europe. May 23 is date for her departure.

DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE WORLD
ROOSEVELT HOTEL IN HOLLYWOOD

"WOMEN OF ALL NATIONS"
Fox

Direction.....Raoul Walsh
Photography.....Lucien Andriot
Story.....Barry Connors
Dialogue.....Barry Connors
Cast: Victor McLaglen, Edmund Lowe, Greta Nissen, El Brendel, Fifi Dorsay, Marjorie White, Joyce Compton, Humphrey Bogart, T. Roy Barnes, Chas. Judels, Bela Lugosi, Jesse Devorska, Albert Dresden.

The potential box office value of "Women of All Nations" is matter for conjecture. Like its predecessor, "The Cockeyed World," this will have its particular following; those who like their humor broad with the good old Anglo-Saxon turn in dialogue and their situations at least bordering on the risque, will vote it high in entertainment value; those whose sensibilities quail at such rough and ready repartee will find its amusement qualities questionable.

The critic will find the picture more or less of a repetition with some new angles in laugh production, but producing nothing of startling originality. In between the introduction of well built up gags, the picture lags.

Raoul Walsh, who first brought to the screen the Lawrence Stallings and Maxwell characters, "Flagg" and "Quirt" gives further revelations concerning the ribald adventures of that robust, riotous trio, Edmund Lowe, Victor McLaglen and El Brendel, against a background of marine activities. Mr. Walsh has allowed himself a wider range in dialogue and situations without leaving any tangible evidence against which the censor can lay his blue pencil; hence it is all according to the mind.

The picture opens with a sort of prologue which brings to mind "Flagg's" and "Quirt's" former experiences and escapades; moves on to a sequence in which "Flagg" as a recruiting officer finds "Quirt" in a compromising situation and forces him to re-enlist in the marines.

From there the two carry on their usual game of win and lose with each other; Lowe always outwitting McLaglen in the heart affairs. They land in Sweden, meet the fair Greta, move into Nicaragua, thence to a Mediterranean country where Greta turns up again as a member of an Eastern Prince's harem.

Greta Nissen, an alluring heroine, is the chief object of both Lowe's and McLaglen's somewhat questionable attentions; she displays a provocative personality that intrigues. This is in the nature of a come-back for Miss Nissen and, based on this performance, she shouldn't have much trouble regaining her old popularity.

El Brendel capers through this picture with better breaks than before.

Minor feminine roles are played so well by Marjorie White and Fifi Dorsay, that more of these two comediennes would have been appreciated.

All in all, "Women of All Nations" is too much of a re-issue to enjoy the success of its predecessor.

Just The Thing To Bolster a Program

"A CLEAN UP ON THE CURB"
Radio Short

Direction .....Lloyd French
Photography .....Leo Tover
Screen Play: Mauri Grashin, Harold Schwartz, Lloyd French.
Film Editor Ted Cheesman
Cast: Rosco Ates, Vivien Oakland, Kay Geslys, Stan Blystone, James Finlayson, Ed Kennedy.

A winner. Exhibs can count on this one to help along a weak program.

Director and cast have taken full advantage of the funny situations and the result is twenty minutes of excellent entertainment.

A janitor starts out to commit suicide and gets involved in a love row in a penthouse. He provides plenty of laughs while outwitting the lady's gunman lover and his two "pals."

Rosco Ates is the chief laugh-getter as the stuttering janitor. Vivien Oakland is fine as the woman who starts all the trouble. The rest of the cast all do well in small parts.

Photography, okay.

Sure It Happened!

Friends of a well known film player are wondering and worrying whether he is not as good as they thought he was. He was prominently billed in the newspaper advertising for a local release, but never once appeared on the screen! Friends thought his face and voice were left on the cutting room floor. The truth is . . . he never did play the part!

Fox Crisis

(Continued from Page One)

the time of Fox's exit . . and take their losses for the past year.

Banking officials are fully aware of the fact that the entire motion picture business has been seriously injured by the misamanagement of Fox Films, Fox Theatres, Inc., and Fox West Coast Theatres during the past year and believe that only through the above solution can a general crash be averted.

Accordingly, the May 15th meeting of the Fox stockholders has been postponed. It's now June 10. Home office officials deny reported financial difficulties with statement that bankers have come through with finances. The hitch is said to be in the disposition of the issue underwritten.

ALICE WHITE

In Mrs. Wallace Reid's
"The Satin Woman"
A Part With a Punch
Granite 9145

PHILA. HAS TOUGH WEEK WITH MOST HOUSES IN RED

Philadelphia. — Grosses went to normal last week in Philadelphia with no really outstanding spots. With $17,000, "Skippy" had a good second week at Keith's and will play a third, the first time a picture has negotiated a third week for this house. Horace Heidt's "Californians," a popular jazz orchestra in this neck of the woods, helped to tip the Mastbaum week to $43,000. "The Finger Points," rated as a strong possibility, disappointed at the Stanley, taking $17,000 for seven days. It will not stay. "Svengali" being booked tomorrow. "City Lights" came in for its second run at the Karlton and grossed $8,000, very good, at this 1000-seater.

Grosses for last week were:

MASTBAUM—"Iron Man," (Universal). Good at $43,000, with the help of Horace Heidt's Californians on the stage.

FOX — "Not Exactly Gentlemen," (Fox). Not exactly sensational at $24,000.

KEITH'S—"Skippy," (Paramount). Good second week business at $17,000. Will stay.

BOYD—"Born to Love," (Pathe). Weakened off to $13,000 in second week.

STANLEY—"The Finger Points," (First National). Disappointing with $17,000 for week and one day.

STANTON—"Drums of Jeopardy"—Played here seven days altogether and grossed $10,000, fair on the period.

EARLE—"Subway Express" (Columbia). House had a good week with introduction of vaudeville on the stage as a factor in the $22,500 gross.

ARCADIA — "Unfaithful," (Paramount). This feature was held over the original week and got a good $6,500 for ten days.

KARLTON—"City Lights," (United Artists). Started its second run O. K. with $8,000. Will stay.

Pictures current in Philadelphia this week are "Shipmates" (MGM) at Mastbaum; "Doctor's Wives," (Fox) at Fox; "Skippy" third week (Paramount) at Keith's; "Indiscreet" (United Artists) Boyd; "Svengali" (Warners) at Stanley; "Trader Horn" (MGM) at Stanton; "The Royal Family of Broadway" (Paramount) at Arcadia; "City Lights" second week (United Artists) at Karlton; "Dirigible," (road show Columbia) at Chestnut Street Opera House.

"Susan Lenox" Plans For Garbo Unsettled

MGM is having difficulties with "Susan Lenox" as a vehicle for Greta Garbo. King Vidor was scheduled to direct but by previous arrangement had been loaned to Sam Goldwyn to direct "Street Scene." "Street Scene" is ready. "Susan Lenox" isn't. There is doubt in the minds of MGM executives after several scripts of "Susan Lenox" have been turned down that it will be used for Garbo.

•

Ann Harding Returns Here By Air Route

Ann Harding and her husband, Harry Bannister, Saturday, landed at the United Airport field in Burbank after a flight from Detroit in Miss Harding's new, specially built Bellanca cabin plane. She is expected to start rehearsals for her next picture at RKO-Pathe within two weeks.

•

John Ford To Direct "Arrowsmith" at U. A.

John Ford, one of the ace directors on the Fox lot, will direct "Arrowsmith," Sinclair Lewis' novel, recently purchased by Sam Goldwyn. Sidney Howard, playwright, is now at work on the script. Ford will be borrowed from Fox.

•

Ontario Censors Ban Two—Third Likely

Toronto.—The Board of Censors banned both "Doorway to Hell" and "The Last Parade" here on Friday. "Little Ceasar," previously given clearance will be recalled for further action.

•

Roxy Signs Up For Mickey Mouse Shorts

New York.—Roxy today signed for a series of Walt Disney cartoons including Mickey Mouse to play the Roxy Theatre.

•

Sam Marx Returns

After several weeks scouting in New York for story material, Sam Marx, head of MGM's story department, is due here the end of this week.

•

Bancroft Buys Home

George Bancroft, Paramount star, has purchased a new home on Sepulveda boulevard, near Beverly.

Starting This Week

Studio	Title	Star	Director
Columbia	"Arizona"	Laura LaPlante	Seitz
MGM	"Sidewalks of New York"	Buster Keaton	Myers-White
Fox	"The Plutocrat"	Will Rogers	Butler
Paramount	Untitled	Ruth Chatterton	Viertel
Paramount	Untitled	Irwin-Pallette	Tuttle
Paramount	"Murder by the Clock"	Boyd-Tashman	Hards
Universal	"Heaven on Earth"	Lew Ayers	Mack

Warner Returns With W-FN Execs

After several weeks away from the studio during which time he attended the Warner-First National conventions in Atlantic City and San Francisco, Jack L. Warner, returned over the week-end and is back at his desk today. Sam Morris, Grodwell Sears, Claude C. Ezell, and Charles S. Einfeld who accompanied Warner to Hollywood are planning to go into final executive conferences before departing for the home office.

•

Opposite Summerville

Eleanor Hunt is cast opposite Slim Summerville for a marine comedy at Universal. The company left for location in San Diego today.

•

Louis Calhern Arriving Tomorrow

Louis Calhern, upon the closing of the New York stage show, "Give Me Yesterday," Saturday night, left almost immediately for Hollywood, scheduled to arrive tomorrow. He is to begin Wednesday in William Powell's "Co-respondent" at First National.

•

Yola D'Avril to Pathe

Yola D'Avril has been signed through the Jerry Mayer office for a part in "Common Law" at Pathe

•

Wright New FN Production Manager

Tenny Wright, veteran motion picture man, has been spotted as production manager for First National, replacing Val Paul, who held the job for two and a half years. Wright is under William Koenig, who is production executive for both Warners and First National.

•

Zukor To Guide

(Continued from Page 1)

mittee formed of which Zukor will be the head. Included on it will be Jesse Lasky, Sam Katz and Sidney R. Kent. This quartet will pass on all the productions before they are placed in work. Lasky will have the artistic and technical side, Katz the exhibition side as far as the Paramount controlled theatres are concerned, and S. R. Kent will view them from the sales angle, with Zukor acting as final arbiter after all three have had their say.

In a measure the associate producers will also have a voice in the selection of the stories and casts, but their suggestions will first come to the hand of Mr. Lasky before they are passed on to the final board for approval.

Undoubtedly the reason for this is the fact that Paramount's showing during 1930-31 has not been of the best. It is generally conceded that Metro-Goldwyn-Mayer outdistanced them in the turning out of box office

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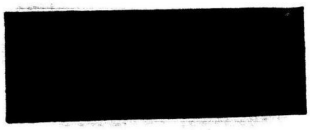

Paul Lukas is one of the judges at the air-races in San Jose. Which makes him very happy. For, to paraphrase an old song, "Flying's the thing that Paul is fondest of!" Which brings to mind an incident of two years ago, when Lukas, full of excitement and anticipation, drove himself to the top of Lookout mountain, to wait and watch for the Graf Zeppelin to sail over L. A. He started to wait around 11 p. m. and when he AWOKE it was ten o'clock the next morning! He missed the Zep, his breakfast and a nine o'clock studio call.

•

Half the scramble around the studios these days is not due to a sudden burst of energy in tending to studio business.

Most of the telephone calls in the last few days have been to studio executives and other dough boys demanding more margin.

Those already in the major picture stocks, and other declining securities, have been hard hit. And most of the office hours of many big shots is taken up with telephone calls to and from their brokers and the local exchanges.

•

A prominent press agent, who has a penchant for aviation, picked out a swell spot and an ideal time to strut his wings the other day when he buzzed over his home studio at a time an important unit was trying to get a difficult shot.

Assistant director, in a wild effort to get the plane out of recording distance, checked with every commercial field, but to no avail.

•

A comic, in deperate need of a job to pay the room rent, walked into Al Cohen's agency the other day and offered to repair his watch, engrave Al's championship loving cup or do any needed carpenter work. He's a good comic, too. Al suggested he take up one of his side-lines and wait for the

Prestige Writers Swarming At Para.

Paramount, following its figurative orgy last week in signing writers, now boasts of 52 such on its Hollywood and Long Island studio staffs—39 here, 13 in New York.

Of the total 25 are more or less known playwrights, fifteen novelists and the remainder have gained their literary experience writing directly for the screen.

At the studio on Melrose:

S. K. Lauren, Sidney R. Buchman, Zoe Akins, Bartlett Cormack, Samuel Hoffenstein, Vincent Lawrence, Herman Mankiewicz ,Max Marcin, William Slavens McNutt, Madame Conde Neve, Edward Paramore, Jr., Viola Brothers Shore, Sam and Bella Spewack, Louis Weitzenkorn, John Wexley, Lajo Zilahy, Ernest Pascal, Guy Bolton, Lloyd Corrigan, Oliver H. P. Garrett, A. A. Kline, Brian Marlow, James K. McGuinness, Sam Mintz, Samson Raphaelson, Jose Garner-Ribalta, Paul Hervey Fox, Charles Furthmann, Percy Heath, Grover Jones, Joseph L. Mankiewicz, Henry Myers, Arthur Kober, Agnes Brand Leahy, Marion Dix, Virginia Kellogg, Betty White and Erna Mankiewicz.

At the L. I. studio:

John Colton, Donald Ogden Stewart, Ursula Parrott, Ben Hecht, Melville Baker, Owen Davis, Preston Sturges, Rudolf Kummer, Dwight Taylor, Edgar Neville, Gertrude Purcell, Alice Duer Miller and Adelaide Heilbron.

•

M. K. Lauren Is Signed As Para Staff Writer

M. K. Lauren, co-author of the current Broadway play, "Those We Love," has been added to Paramount's writing staff. He also authored "Reunion," of which Charles D. Brown, recently signed to a Paramount contract, was one of the stars. Lauren was a classmate of Bartlett Cromack, author of "The Racket," at Chicago University. Lauren experience having written the dialog for "The Romance of the Rio Grande."

•

Robert Florey To Direct Four For Universal

South Bend.—Stopping off here today to visit Mrs. Knute Rockne, Carl Laemmle, Sr., announced that Robert Florey has been contracted to direct four features on the forthcoming Universal program.

•

French Censors Puts The Ban On "Beggars Opera"

Paris.—Over strenuous protests, local censorship governors have barred the presentation of "Beggars Opera."

•

Welshay Color Unit To Start World Wide Trip

The Welshay Pictures' round-the-world unit will sail from Los Angeles about June 1st for the South Seas and Orient. Product will be released in a series of all-color one-reelers as the

Hawks Tests Muni For "Scarface" Lead

Howard Hawks, under contract to Howard Hughes to megaphone "Scarface," is now in New York making screen tests of Paul Muni, who is being considered for the title role in "Scarface." If tests be satisfactory, production on "Scarface" will start immediately upon Hawks' return to Hollywood. Ben Hecht left on the same train with Hawks to "re-touch" the working script.

•

Impressive List Of Writers At RKO

In line with its progressive development policy, RKO has contracted a strong group of writers to aid in the preparation of its 1931-32 program. Included in the roster are Rex Beach, Thomas Boyd, Louis Stevens, Wallace Smith, I. A. E. Wylie, Fannie Hurst, Buelah Dix, Myles Connolly and Bernard Schubert. Also among the playwrights under contract are John H. Lawson, Jane Murfin and Ralph Spence.

•

Three Hal Roach Units Are Preparing

With two star units in production, Hal Roach studio is preparing stories for three other units which are scheduled to start filming shortly.

Those for whom stories are being prepared are Our Gang, the Boy Friends, and Zasu Pitts and Thelma Todd, each of whom are to appear in eight pictures on the new program.

Charles Chase and Laurel and Hardy are shooting.

•

Lubitsch Will Direct Vicki Baum's First Story

New York.—Vicki Baum's first for Paramount will be woven around department store activities both before and behind the counter. Ernst Lubitsch will direct. Frau Baum did "Grand Hotel."

•

Para. Make Granier Joinville Supervisor

Paris.—Saint Granier, French writer and comedian, assumed a new role this week when he assumed duties at Paramount's Joinville studios as supervisor of the "El Hombre de Frac," production in which Gloria Guzman, Argentine actress, has one of the two feminine leads opposite Roberto Rey.

•

Berlin Business Sad, New Pictures May Save It

Berlin.—With Warner's "Heilige Flamme" (Magic Flame) doing a nose dive, business here last week was nothing to rave about. Opening of the French "Rene Calir" and U.F.A.'s "Lang's Murder" yesterday was promising.

•

Florida House Extends Run of 'Trader Horn'

Jacksonville.—"Trader Horn" is packing them in at regular prices in Florida on a week's run, where they usually give a bi-weekly change. Is making it hard sledding for the other

Shauer Elevated As Selznick Aide

Melville A. Shauer, until last week in charge of Paramount-Publix foreign department at the New York office, yesterday arrived here to take up duties as assistant to David Selznick, who in turn is B. P. Schulberg's right-hand man in the executive end of west coast production. George N. Kates, former foreign representative for Paramount here, succeeds to Shauer's duties in New York.

•

RKO-Pathe Testing For Western Series

RKO-Pathe is making extensive film tests for the six westerns scheduled to be produced during the year.

Although the group will probably bill a male star, tests are being made with an eye to obtaining a feminine lead with b. o. possibilities.

It is understood that Harry Joe Brown will personally produce the western series.

•

Universal To Produce On Large Scale In Germany

Berlin.—Arrival of Al Szeckler here indicated that Universal will immediately embark upon a big German production program.

•

Herbert Kaufman Made Columbia St. Louis Mgr.

St. Louis.—Columbia has appointed Herbert Kaufman, formerly manager of the Cleveland, Ohio, office, to head the local branch.

•

Tradeviews

(Continued from Page 1)

a so-called, all-star baseball team with no coach—no head—which, instead of leading the league, usually finishes the season in the cellar.

Yesterday's news dispatch carries the information that "a new understanding between Win Sheehan and Harley Clarke has been born." That may or may not help matters . . . if it is true.

What Fox promises:

48 pictures, headed with "Over the Hill" (plenty doubtful), 3 Gaynor-Farrell and 3 Will Rogers (Which is one too many for Will's and your sake).

That reads exactly like last year as does the balance of the layout, consisting of: About 3 each for McLaglen and Lowe, with both co-starred in another . . Baxter leading in 5 . . Dorsay in 3 (with the newspapers announcing Fifi's return to the stage under Ziegfeld's management) . . Brendel 1 . . 2 Zane Greys . . and about 20 mixed, featuring such names as Sally Eilers, Maureen O'Sullivan, Warner Oland, Frankie Albertson.

Elissa Landi, one of the best possibilities of the screen today, is to be used mainly as support (2 with Baxter and 1 with McLaglen), although somewhere late in the year is promised a title—"Some Girls Are Dangerous" featuring Landi with Ben Dillaway.

THE REPORTER

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'LONG LEGS' CLICKS NICELY DITTO FOR 'ANNABELLE'

In spite of his tremendous success, and the fact that it would be almost impossible for anyone to "steal" a picture from him, Maurice Chevalier obviously suffers from an inferiority complex. A charming and gracious fellow, it is probably not jealousy, but fear which makes him difficult to work with. He has been known to go so far as to hesitate and become extremely worried if some other player happens to be incorporating a piece of "business" which might in any way overshadow the star!

•

At a time when all the nickels available count at the box-office, it seems rather diddly and dangerous for Paramount to try and spank Jack Oakie by playing him down in the advertising of 'Dude Ranch,' the current attraction at the Paramount Theatre. Everyone knows of the contractural arguments now existing between Jack and the studio . . everybody but the public . . but why try to let the fans in on the secret? In the Paramount ads, Jack Oakie's name appears at the extreme bottom of the small-type cast.

•

The scene is laid in a hospital sick room where actor is convalescing. Many flowers, etc. Character man, formerly leading man, with many years experience on screen, is visiting sick friend. Accompanying visitor is his lady friend, plump, several double chins and not youngish. Third visitor is a young, titan-haired beauty, not an actress, but in the picture business as secretary to big producer. Plump lady leaves sick room for some reason or other, whereupon character man goes on the make for the little miss. The red-head cleverly said to him: "I remember seeing you fifteen years ago, when you played opposite Norma Talmadge in so and so." That stopped him down properly and he felt too old to continue his young ideas. Curtain.

Agents and Mgrs. Organize Assn.

As exclusively detailed in THE HOLLYWOOD REPORTER several week ago, local agents have completed the organization of the Associated Artists Representatives and Managers. Frank Joyce is president; Ruth Collier, vice-president; Eddie Silton, secretary and Morris Small, treasurer. The purposes of the Association are to maintain and advance the conduct of business and to foster better understanding among persons engaged in the business. Membership is voluntary and the group is unincorporated and non-profit making.

The Board of Governors is made up of Phil Berg, Freddie Fralick, Grant Dolge, George Frank, Morris Small, Harry Weber, Frank Joyce, Eddie Silton and Ruth Collier. Included in the present membership roster are Litchtig and Englander, Grant Dolge, Freddie Fralick, Harry Weber, Rebecca and Silton, Edward Small, Phil Berg, Dunlap and Frank, Jim Ryan, Dave Thompson, Arthur Landau, Frank Joyce and Ruth Collier, Inc.

•

U. A. Talmadge Split

New York.—United Artists states that Norma Talmadge has been released form her contract which called for two more pictures. Reason given that she was not permitted to select own stories. Miss Talmadge claims to have offers from European studios.

•

'U's For Vet Hospitals

New York.—One of the biggest individual non-theatrical booking deals has been closed by Universal with the blanket sale of 27 features and 29 shorts to the 54 U. S. Veterans Hospitals.

•

'Dirigible' Big In St. Louis

St. Louis.—Columbia's "Dirigible" opened here to strong business. Heavy advance campaign handled by Jack Finn, Columbia exploiter, had patrons standing in line hours before the Sunday morning opening.

•

Heller Here Selling Ads

A. J. Heller, head of The Advertisers Motion Picture Company, of New York, is in Hollywood selling tie-ups with independent exhibitors in this territory for advertising reels.

•

Mary May Act In London

New York.—Mary Pickford states that she may accept an offer to appear in a play in London when she arrives in England next week.

•

Goldwyn to Star Swanson

New York.—Samuel Goldwyn has purchased the Belasco play "Tonight or Never" to star Gloria Swanson. Production set for this fall.

"DADDY LONG LEGS"
Fox

Direction.....Alfred Santell
Film Editor.....Ralph Dietrich
Photography.....Lucien Andriot
Story.....Jean Webster
Adaptation.....Sonya Levien
Additional Dialog.....S. M. Behrman
Starring: Janet Gaynor and Warner Baxter.

Cast: Una Merkel, John Arledge, Claude Gillingwater, Edwin Maxwell, Effie Ellsler, Kendall MacComak, Kathleen Williams, Elizabeth Patterson, Louise Closser Hale.

Winsome and appealing as Janet Gaynor herself, "Daddy Long Legs" is destined to do big things at the box office. One of the chief reasons is that it's clean and wholesome, absolutely devoid of smut in dialogue or situations.

The film ran a bit long in preview form, but when cut to program length will be fast-moving and entertaining.

The story, familiar to most, has lost none of its charm in its transcription to the 'talkies.' A little orphan is sent to college by a man unknown to her, nicknamed "Daddy Long Legs" because all she has ever seen of him is his long-legged shadow on the wall. Then she meets him as the wealthy uncle of one of her friends and they fall in love. But her room-mate's brother leads him to believe that she cares for him and not the older man; the latter goes away leaving Judy broken-hearted, because she believes it is her humble origin that stands in the way, and then discovers her love for him after she has graduated, when she learns for the first time, the identity of her benefactor.

Director Santell has made the most of his every opportunity. With admirable subtlety, he gets over the orphan's tragic feeling of belonging to no one; with equal skill he plays up the comedy sequences. Especially noteworthy is his handling of the children in the orphanage.

Janet Gaynor, as the orphan, is so perfectly the type, that the fans who thought her miscast in "The Man Who Came Back" will welcome this opportunity to see her as they like her best, all sweetness and naivete, in a role that pulls at the heartstrings.

Warner Baxter gives a splendid portrayal of Daddy Long Legs. His performance is one of his best to date, and acting honors are equally divided between him and Miss Gaynor.

Both will undoubtedly increase their following through their work in this picture.

But the excellent work isn't confined to the two stars. Una Merkel, as Judy's roommate, supplies much of the comedy; and John Arledge as her brother, is a worthy addition to the fine cast. Claude Gillingwater, as a friend of Baxter, gives his usual dependable performance. The rest of the players, in minor roles, contribute to the success of the whole.

The photography is well done throughout, especially the night campus scenes.

There can be no doubt about the success of "Daddy Long Legs," with the names of Gaynor and Baxter as a draw, and the two shown to their best advantage in an interesting, well-told picture, a perfect blending of pathos and humor.

"AFFAIRS OF ANNABELLE"
Fox

Direction.....Alfred Werker
Photography.....Charles Clarke
Adapted from Clare Kummer's "Good Gracious Annabelle"
Adaptation and dialogue Leon Gordon
Cast: Victor McLaglen, Jeannette MacDonald, Roland Young, Sam Hardy, William Collier, Sr., Ruth Warren, Joyce Compton, Sally Blane, George Andre Beranger, Walter Walker, Hank Mann, Jed Prouty, Louise Beavers, Wilbur Mack.

Fox took no chances with this one. They assigned a director who knows how to make the most of his material, and then they gave him good material to work with—riotously funny dialogue and a perfectly cast group of players to speak it. The result is light and airy nonsense, charming in its utter implausibility. When the final editing has eliminated a few draggy spots, we predict a picture that will be one long laugh for any audience and a stimulant for any box office.

The story itself is flimsy. An extravagant woman who has but a hazy memory of her multi-millionaire husband of eleven hours, whom she ran away from years before, sells the stock he gave her for $700, in order to buy a lounging ensemble. Then she learns that her husband needs the stock in order to gain control, and the man she sold it to is his bitterest rival. The husband comes back into her life, minus his beard and under another name. Naturally, she doesn't recognize him, and when she takes a position as cook at his rival's home, in order to attempt to retrieve the stock, her husband follows and gets himself engaged as captain of his yacht. She gets the stock, falls in love with her husband, and all's well.

The outline of the story itself can give no idea of the excellent comedy and amusing situations in "Affairs of Annabelle." The laughs come thick and fast, with hardly a pause between, and the dialogue is a treat. Jeanette MacDonald is splendid as the wife, and is responsible for a lot of the fun. Victor McLaglen is equally fine as the husband. Roland Young, as the drunken, eccentric business rival, provides some more laughs. Sam Hardy as his butler, and Ruth Warren, as one of his servants, add their share to the general merriment. The rest of the cast is uniformly good in small parts.

The photography is noteworthy and adds a lot to the picture.

NEW CLARKE-SHEEHAN UNDERSTANDING BORN?

New York.—Is William Fox coming back to head his old organization? That question has been in the forefront on Broadway and in Wall Street for about ten days. The chances are that there is little liklihood of that possibility. That opinion is expressed by those who are close to Fox and know his attitude toward the present Fox organization.

The only manner in which William Fox would come back to the Fox Corporation would be to have absolute control, and this, it is certain, the bankers would not let him have.

Rumors to the effect that Harley Clarke had suffered a severe personal financial loss in the suspension of Pynchot and Company are bruited about as one of the reasons that he might want to step down from the actual presidency of Fox and assume the post as Chairman of the Board.

These are without foundation as within the past few weeks, when he succeeded in putting over his bankers directorate for the company, he emerged from the meeting as elated as a schoolboy.

Between Clark and Winfield Sheehan a new understanding has seemingly been born. The product which is coming along for release at this time has shown such a vast improvement over that of earlier in the season that the president of the corporation seems to be well satisfied with results.

The lack of box-office pulling power in the product released earlier in the season is laid to the fact that the greater part of it was laid out during the period that the Fox affairs were in frightful turmoil and that Sheehan, who was in the midst of the battle, was unable to give the production end his personal supervision.

Adela Rogers St. Johns To Adapt Swanson Film

Adela Rogers St. John left over the week end to meet Gloria Swanson in New York and together they will see the Broadway play "Tonight or Never," in which Gloria plans to star on the screen and Miss St. Johns will handle the film treatment.

Tradeviews

(Continued from Page One)

telegraph bills . . . why use the word "business" twice?— . . but wait—

. . WITH LESS BUSINESS NOW THAN HOUSES SHOWED IN PROFIT THIS TIME LAST YEAR STOP THEATRE OWNERS ANTICIPATE TERRIBLE SUMMER STOP . .

Stop and think that line over—this year's grosses less than last year's profits! . . Hurry up, operator, let's hear the w. k. reason . . the eternal howl of rebellious exhibs . . yes, here it is:

. . CONTINUAL STREAM OF BAD PICTURES AND TREMENDOUS OVERHEADS BROUGHT ON BY HEAVY LEASES AND SALARIES THE CAUSE STOP . .

Well, well, how unjust to the producers! . .

. . WHEAT AND COAL BELTS SUFFERING MOST DUE TO LOW PRICES STOP SMALL TOWNS HAVE CUT ADMISSION PRICE WITH FAIR EFFECT STOP BIG TOWNS ANTICIPATE EARLY PRICE REDUCTIONS STOP . . .

And here, finally comes the one bright spot in the wire . .

. . FRONT PAGE OPENED BIG HERE AT LOEW'S MIDLAND STOP . . (Editorial Note: "Front Page" was NOT a time-clocked picture) . . ARRIVE NEW YORK BY PLANE TOMORROW . . SIGNED . . W. R. WIL-

Theatre Merger

(Continued from Page One)

interested said that it offered the only possibility for the industry to work out of its present situation. Stating that if it was not accepted not only would banking interests shut down, but in addition the Government would step into the situation in order to safeguard the interests of investors.

A deal of this nature would indicate that Fox West Coast would be handed the entire Pacific Coast territory; Paramount-Publix, the South and certain key cities; Warners would locate in Eastern Pennsylvania, Ohio, Brooklyn as well as upper New York state; RKO would undoubtedly get Illinois, Missouri, some of the northwest territory as well as New England.

Furthermore the big chains would divest themselves of most of the neighborhood houses, resulting in a great re-entry of independent operators into the field.

All conferences have been secret; most discussion being given to what stand the Governemnt might take. But the Attorney General has intimated that any plan within the spirit of the law would be acceptable.

The Loew organization plays an important role in the discussions, and it is conceded that they will obtain the operation rights in New York other than Broadway first runs.

•

Paramount Sells Two Houses In Birmingham

Birmingham. — Paramount-Publix today (Saturday) disposed of the Strand and Galaz Theatres here to the Birmingham Theatrical Amusement Company. This company now operates five downtown and several neighborhood houses. The sale leaves Publix operating only the Alabama in Birmingham.

•

Monte Blue's Come Back

Dr. L. A. Fleischmann, vocal psychologist, is putting Monte Blue through a course of voice training. This would indicate, it was said unofficially, that Blue has determined to re-enter pictures. Warners are said to be negotiating to get Monte back

Give 'Em Raises —Then Fire 'Em!

What the "future" means in Fox West Coast.

One week ago, three important personality cogs in the publicity machinery were given substantial salary increases by Gabe Yorke, the new engineer for FWC advertising.

Saturday, the three were notified that their services were no longer required. Their pay checks cease officially on May 23rd.

Truly—no one can predict the "future."

Education Starts Soon

Recent huddles of Earl W. Hammons since his arrival on the coast has set the starting of production at Educational studio for June 15. The program announcement for the year is not set as yet.

•

Arthur Unger Ill

Arthur Unger, associate producer at Universal, has been ill for several days, but is expected to return to his desk the latter part of this week.

•

Para. Retains Paul Fox

Paul Hervey Fox will continue as a Paramount staff writer. He signed up anew Saturday.

Roach Lot Starts Big Schedule Today

One picture is in production at Hal Roach studio and another is scheduled to go before the camera today. Laurel and Hardy started shooting last week with James Horn directing, and Charley Chase starts today under the direction of James Parrott. Both shorts are untitled as yet.

With 45 comedies to make the studio is expected to launch a heavy program beginning with the two already under way.

•

Bancroft Gets Support of "Scandal Sheet" Cast

The trio largely responsible for George Bancroft's "Scandal Sheet" again will get together on Bancroft's "Rich Man's Folly" on the Paramount lot—John Cromwell, director; Kay Francis, leading woman and Bancroft. It's an original by Oliver H. P. Garrett. It marks Bancroft's first starring yarn under his new Paramount contract.

•

"The Murray Widow," Is Chic Sale's Next

Louis Brock picked "The Murray Widow" as the title for the next Chic Sale two-reeler. In support Chic will have Ailene Caryle, Bud Jamison, George Ovey, Marcia Harris, Mark Sandrich will direct.

ALICE WHITE

As Dorothy in
"Gentlemen Prefer Blondes"
A Part With a Punch
Granite 9145

HAL ROACH OPENS TODAY ON LINE-UP OF 45 SHORTS

After several weeks of inactivity, Hal Roach studio officially opens today and starts preparations to produce 45 short subjects during the coming year. All of the studio stars have returned to the lot and are in readiness for actual camera work.

The program calls for five groups of eight productions. Our Gang, Charley Chase, Laurel and Hardy, Thelma Todd and Zasu Pitts, and the Boy Friends comprise the schedule. The last mentioned was previously reported off the new program, but a final decision replaces this series.

Hal Roach, who is now in New York, is expected here within two weeks, at which time actual camera work is scheduled to start.

•

"Reckoner" Rehearsals Start Wednesday

Radio has okayed Bernard Schubert's adaptation and dialogue of "The Reckoner," Richard Dix star, and picture goes into rehearsal Wednesday.

•

Donald Beaton Dead

Donald Beaton, son of Welford Beaton and associate editor of The Spectator, died yesterday morning, as a result of a tropical illness he had been fighting for the past three years. Funeral arrangements will be announced today.

"Daddy Long Legs" Causing Fox Glee

The Fox production of "Daddy Long Legs" has been completed and is being rushed through the cutting room. Production execs on the lot are smiling for the first time in months. Word is about that its a clicker. Picture was directed by Al Santell. Ganet Gaynor starred and Warner Baxter, Claude Gillingwater and John Aldrich in chief support.

•

"U" Searching Lead For "Strictly Dishonorable"

Production of "Strictly Dishonorable" at Universal is being held up by Director John M. Stahl, who has just completed the script with Gladys Lehman, due to selection of a feminine lead. Many tests have been made, but Betty Davis seems the likely choice for the role. She recently received a long term contract at "U" on account of her work in "Seed."

•

Helen Hayes Due Wed.

Helen Hayes will arrive here Wednesday under her MGM contract and will start work a week later in the leading role in "Lullaby." The stage show recently closed in Chicago.

New York's Best Hotel Value

1, 2, and 3 ROOM SUITES

Residential—Transient

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Single Rooms four dollars per day and up. Double rooms eight dollars per day and up. Suites of living room and bed room from ten dollars per day.

• Radio outlets . . . Electric refrigeration . . . Period salons and roof patios for private functions . . . Swimming pool . . . Golf . . . Riding . . . and other unusual features. Adjacent to Theatres and Smart Shops.

Largest Single Rooms in New York

The Park Central

PHONE—Circle 7-8000

56th Street at 7th Avenue, New York City

J. E. Frawley, General Manager

"U" To Make Big Football Picture

Universal has decided to carry through with the feature production, "The Spirit of Notre Dame" using contract players in the leading roles.

The production will be dedicated to Knute Rockne, who went to his death en route to Hollywood to sign a contract which would have given him the leading role in the film. Rockne was to have received a reputed $100,000 for the picture.

According to rumors, Lew Ayres may play the lead and many of Notre Dames' most famous pigskin stars may appear in the picture. The deal was to have been a separate arrangement from the Christy Walsh shorts, which the "U" is now making, using "Pop" Warner in half and the Irish campus in the others.

•

Harley Clarke To Stay On The Job

New York.—Rumors that Harley Clarke was to step out of the Fox organization met with vigorous denials here today.

•

Bigelow and Bradford Sail To Make Columbia Shorts

New York. — Luis Bigelow and John P. Bradford sailed Saturday for Europe. They will shoot a number of shorts for Columbia release during their trip.

•

George Weltner To South America For Para.

New York. — George Weltner, Paramount Foreign Department sailed Saturday for a two months inspection tour of South American exchanges.

•

Raymond Guion Signed For "Personal Maid"

New York.—Paramount has signed Raymond Guion for lead opposite Nancy Carroll in "Personal Maid."

•

Film Personalities Own Much Vine Street Land

A recent survey made by the Realty Board shows motion picture personalities heavy real estate owners on Vine street. Among executives and stars holding titles to property on one of Hollywood's principal arteries are: Cecil B. DeMille, Carl Laemmle, Sr., Sid Grauman, Abe and Mike Gore, Jesse Lasky, Charlie Christie, Reginald Denny, Lloyd Hughes, Dick Barthelmess, William Boyd. Paramount holds extensively. Lloyd Hughes and Barthelmess lead other stars in extent of their holdings.

•

Russia Turns Up Nose At Happy Ending Clinch

The happy ending clinch gets the cold shoulder in Soviet Russia, Vice-Consul T. Leonard Lilliestrom reports to the Department of Commerce in Washington. The report covers theatre audiences in Harbin and Manchuria. Deep, realistic plots are "meat" for the Soviets. They are in-

The Open Forum

Mr. W. R. Wilkerson.
The Hollywood Reporter,
Hollywood, Calif.

Dear Bill:

I think the first convention of salesmen ever held in the picture business was attended by you and yours truly. That was back in the days before the screen started to talk and when the salesmanager could not sign up 65 percent of the country by two strokes of the pen.

Since that time, I have attended a convention pulled by one company or the other every year. They have all been pretty much the same. A lot of apple-sauce with the sales head trying to tell us salesmen a lot of things he did not believe and knew d——? well we put no stock in. But conventions were being held and we had to attend them and the goof in charge of sales had to make his yearly gab about "the best program of pictures this or any other organization ever offered."

We have just finished the Radio sales meet here and, Bill take my word for it, this was the first convention I ever attended that I am taking something back to my office other than a headache from bum booze and a sore bottom from sitting through hours of useless gab. I am taking back the thought that Radio is NOT going to turn out the best program of pictures ever released, but they are going to do the best they can.

I have been instructed to deal squarely with exhibitors, especially the small theatre owner. Joe Schnitzer and Charlie Rosensweig have advised us NOT to oversell any man—to give him 16 pictures if he can use them and no more—to sell him 36 if he has spots for them—and to sell the little fellow on a live and let live basis.

I am going back to my office with the convention that Radio is really behind its salesmen this year, that the salesman is a bit more than a peddler, that my contracts will be given more consideration than ever before—that the prices I have sold the pictures for will not be slapped back in my face with the words "we have to have more money out of that spot" when I KNOW the fellow can not afford to pay any more.

We have no quotas on pictures, we are going to get everything that we are entitled to; and I'll bet you or anyone else that when the year's checkup is made, Radio will have grossed as much if not more than any company in the business based on the amount of money invested in the negatives plus the sales cost.

Bill Wilkerson, you have never seen, nor have you any idea, just what these meetings have meant to the Radio sales force. I have never seen such straightforward honesty on the part of our sales heads, I have never witnessed such enthusiasm on the part of those listening to their talks. There was no bull spilled, there were no wild hurrahs on this or that, it WAS a sales meeting, outlining the most constructive sales policy I have ever heard and you know I have heard a lot.

THE Hollywood REPORTER

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Hollywood Portrait No. 16.—She is a movie star. When she was fifteen, Ziegfeld, seeing her on the street, followed her home one day and got her mother's permission to put her in the Follies. She is more beautiful now than ever. Flattery and success have left no mark. She is unspoiled. Her tastes are simple. She has few close friends but is liked by everyone. Some people think her affected. She is not. Her mannerisms are the same today as they were ten years ago. She is never idle. She has saved her money. She has improved herself, her brain, her clothes, astoundingly in the past two years. She was recently divorced. She has been credited with priceless gifts which she has not received. She is headed for greater success. She deserves it. She is kind. Gentle. Genuinely sweet.

•

The stage-star who, before her London success, was one of the quartet known as "The Four Horsewomen of the Algonquin" has not only gone in for movies, but music—in a big way. Her latest chum is New York's outstanding "torch" songstress of the moment.

•

We hear that the reason Frank Fay flopped during his personal appearances at the N. Y. Strand while "God's Gift to Women" was being played, is that he couldn't seem to get there on time. 'Tis said that he usually showed up at the stage door fifteen minutes after the time he was supposed to be on the stage! Maybe that is the reason for the discontinuance of his tour also.

•

The telegraph companies refused to transmit Clarence Brown's wire to Mrs. Leslie Carter upon the opening of "The Shanghai Gesture." The telegram read: "Here's hoping you give the best Goddam performance ever given." "Mother Goddam" is the name of the character played by Mrs. Carter in the play. Brown used the mail instead.

SALESMEN DEMAND MORE OF DOUGH MAKING STARS

A crucial situation is said to have developed between Warner-First National and Richard Barthelmess and George Arliss. Because these two are the heavy dough makers, while many program pictures have flopped badly, the WB-FN salesmen are crying for more Barthelmess and Arliss pictures, and fewer programers.

Both stars make two productions a year, and suggestions that these be increased to three is said to have met with flat refusal from both stars.

Barthelmess feels that he can't get more than two good pictures a year. Arliss, who is 63, feels that he must conserve his health and strength. Arliss has a clause in his contract by which he knocks off at 4:30 every day and no night work.

Just how far the salesmen's pressure in the matter will go is not known.

•

Para. Pictures

(Continued from Page 1)

tween the warring factions has been healed. Unofficial reports state that Warners have contracted for at least 15 Paramount pictures to play at the Mastbaum, their leading theatre here, during the coming season, while at least 30 more will be used in the other downtown houses.

The effect that this treaty will have on Keith's, which was promulgated last year by the Moon Amusement Company to exhibit Paramount features exclusively is not known, nor is the fate of the four large neighborhood theatres, the Tower, Nixon, Roosevelt and Frankford, acquired as Publix houses on lease several months ago.

•

Tradeviews

(Continued from Page 1)

purchases are concerned, carrying out the dictates of Thalberg and others, this organization has acquired some of the best property available for production during the coming year. If MGM wants a story, it will outbid the rest of the field and get it.

The writing staff from top to bottom, is as good as that of any studio anywhere. Today the count shows 52 men and women occupying desks in the studio shaping material for pictures.

There is little use for us to call the attention of the exhibitor to the MGM stars, for with Crawford, Garbo, Shearer, Davies, Novarro, Montgomery, Menjou, Beery, Dressler, Polly Moran, Haines, Gilbert, Keaton and Laurel & Hardy, there seems to be little desired in name draws. Swap one name for another name at another studio. Keep on swapping, and when you balance you will still have the pick at MGM.

This studio has a very satisfactory lineup of directors. Paramount has a better list, but with everything they have to give them at MGM the list stands out with a big O. K.

There seems to be little financial worry around the production end of Metro-Goldwyn-Mayer. And, why

Some Vamp!

The driver of a big limousine was pinched for a traffic misdemeanor the other day. While he was trying to talk it out with the cop, a beautiful young blonde film player sat in the back seat calmly knitting—and she is one of our best known movie vampires!

Banky-LaRocque Team Returning to Hollywood

Vilma Banky and Rod La Rocque closed their, Arch Selwyn show, "Cherries Are Ripe," Saturday night in Boston and plan to return to Hollywood in the next two weeks.

Records show that they had a fair success on a continuous eight months tour which took them throughout the New England, Eastern, Southern and Mid-Western states.

•

Archie Mayo Starts Today

Archie Mayo was to begin shooting today on "Bought," Constance Bennett's first at Warners. Others in the cast are: Ben Lyon, Richard Bennett, Charles Judels, Dorothy Petersen, Maude Eburne, Barbara Leonard, Arthur Stewart Hall, Morgan Wallace, Allison Skipworth and Joe Donohue.

---

should there be any? Did not their pictures do more business for them last year than any other program made? Have not exhibitors told them with big fat percentage checks and good rentals—"keep on making that type product and we will keep on paying you our top money."

The big highlight, as we see it, in the production of pictures by this company is their bulldog tenacity of never letting a picture leave the studio until EVERYTHING has been done to make it a money maker. We have seen pictures in first previews that presented all the aspects of a flop. The picture was punk and did not seem to have a chance. A few weeks later, we caught the same picture in another preview and what had been a flop had been turned into a hit or a fairly successful production.

Bad pictures are yanked back, re-edited, remade, shown again and in many instances when they have not proven satisfactory, have been shelved entirely. This procedure assures a steady run of good product.

Because of Thalberg, because of Louis B. Mayer, because of the entire production organization of Metro-Goldwyn-Mayer, an exhibitor stands a better chance of getting more good pictures from this organization next year than that of any other studio. The pictures are not in the can or on the screen. Our judgment is on past performances and a close study of the organization, what they have and the manner in which they go about the

Hearst Makes Peace With Mayor Cermak

Chicago.—William Randolph Hearst is reported to have personally made peace with Mayor Cermak over the banning of "The Secret Six" here and the picture will be run as is despite the squawking of the town censors. This is a back-water step for Cermak as he recently stated that all plays and films in which Chicago is depicted in a bad light would positively be banned.

•

Extra Girl To Support Marx Bros. In Comedy

From the ranks of the "bit" players Paramount casting executives chose Ruth Hall for romantic lead opposite the Marx Brothers in "Monkey Business," production on which starts this week

•

Para. Borrows Sparks For Bow Comedy Lead

Ned Sparks, under contract to Radio, over the week-end was recalled by Paramount which company borrowed him from Radio, to take the leading comedy role opposite Clara Bow in "The Secret Call," production on which starts today.

•

"Little Caesar" Author Leaves As Caddo Writer

W. R. Burnett, author of "Little Caesar," having finished work on "Scarface" for Howard Hughes at Caddo, has left the Hughes writing staff to work on a new novel. Burnett's latest finished novel, "Protection," has been running in Collier's.

•

Gore's In Hughs-Franklin

New York.—Reports reaching here from the coast are to the effect that both Mike and Abe Gore as well as Adolph Ramish are more or less interested in the "pop" price circuit which Harold Franklin is trying to work out.

•

All RKO-Pathe Stars Here

With the arrival of Pola Negri today, RKO-Pathe now has six stellar names on the roster of talent, including Ann Harding, who returned over the week-end by plane. Eddie Quillan and Constance Bennett are engaged in shooting a picture apiece, while Helen Twelvetrees and Bill Boyd are in preparation, scheduled to start camera work soon.

•

Edward Ward Composes Song for Ramon Novarro

Edward Ward, who has composed Irene Bordoni's song hits for years, has composed for Ramon Novarro a song which he is to sing in "The Son of the Rajah" at MGM.

•

Jones Made Captain

Bobby Jones has been notified by the War Department that he has been made a captain in the Officers Re-

J. GRUBB ALEXANDER

"Outward Bound"

•

And the Forthcoming
Screen Plays With Dialogue

•

"Svengali"

John Barrymore

"The Mad Genius"

John Barrymore *(In Collaboration)*

"Co-respondent"

William Powell

WARNER BROS.

THE Hollywood REPORTER

Vol. IV. No. 40. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, May 26, 1931

Russia to the Front

TRADE VIEWS

MR. ACTOR . . Mr. Writer . . Mr. Director . . do you know that producers and distributors are asking exhibitors more money for their product for the coming season than has ever been asked before in the history of our business?

And certainly you know that these same producers and distributors are coming to you to ask that you cut your salaries from 20 to 25 per cent with the wheeze that business is bad.

They are not telling you why the business is bad and who is responsible for it being in that condition.

They are not telling you that exhibitors all over the country are not signing for their new season product because they are being asked more money for the pictures than was ever demanded before.

•

WITH business bad, these same producers and distributors are not going to theatre owners, who all but went broke last year due to the poor quality of their product, with the story—"We know business is bad—we know we failed to deliver last year—accordingly we are going to give you a break for next year and are going to reduce the prices on all our pictures from 20 to 25 per cent."

Good pictures will bring good business and there is only one reason for bad pictures and that is the producers themselves. You actors, writers and directors had little part in the box-office flop of last year. You contributed plenty to make them good but the executive commands, lack of brains and home office interference caused more flops than was ever known in

(Continued on Page 2)

New Lows

Paramount, Loews, and RKO dipped to new lows in yesterday's market trading. Paramount hit 23¼ and closed at 23⅜. Loews dropped as low as 38¼ and closed at 38½. RKO nosed to 13⅞ and stuck there for the closing. Both Fox and Warners lost but kept their heads above the low mark.

European Business In Terrible State

London—Business all over Europe is at the lowest ebb of all time. Never in the history of motion pictures has there been as few customers checking in at the box office, as there is at present, when you consider the actual theatre capacities.

Central Europe is hit the hardest. The only profitable business being done there is with reissues of old picture successes of American and German make.

England is suffering from the want of good product with no regard for the place of origin of the picture. If it is good, it clicks, if not, it dies a terrible death.

France is hit hard. The French studios are in a bad way financially due to the making of a lot of unsatisfactory pictures. Good American pictures, when and if they get in, is a sign for a healthy business.

Para.'s Contract List Has 138 Names

Fourteen stars, 45 featured players, 29 directors and an even 50 writers are named in the new Paramount contract list published yesterday. The list includes those assigned to both the Hollywood and New York studios.

Soviet Government Has Okayed Plan to Produce Pictures on Gigantic Scale, Agent on Way Here to Sign People

Berlin.—The Soviet Government has decided to take up the making of talking pictures on a huge scale. It will make pictures in every language from stories and plays of world renown, with casts and direction drawn from all corners of the earth.

The Government has appropriated $20,000,000 for the production of pictures during the next eighteen months, with all activity to be centered in three mammoth studios now under construction.

An agent has left Berlin, bound for Hollywood, with instructions to sign up the best available material to be found in stars, writers and directors, without any thought of the costs, but salaries to be determined

(Continued on Page 3)

'D. W.' on Own to Produce in N. Y.

New York.—D. W. Griffith is said to have interested Eastern capital in the production of a single picture and that same will be made in a studio in or around this city. He has already selected his story and it is in the hands of script workers for a treatment. When finished it will get a United Artists release.

'Public Enemy' Sets Strand Record

New York.—This city is still going strong for Warners' "The Public Enemy."

Picture is not only breaking attendance records at the Strand, but now holds the long distance record for a run at that theatre. The picture is now in its fifth week and the film is the first in the house's history to carry over that long.

Warners were ready to pull the piece, but the fourth week topped the box-office take of the third. Picture may go six weeks.

Osgood Perkins Signs With Howard Hughes

New York.—Osgood Perkins, from the stage, has been signed by Howard Hughes for a prominent role in "Scarface." Perkins has appeared in several Paramount pictures and was the original editor in the stage production of "Front Page."

Pathe-DeMond

RKO-Pathe and Al DeMond are angling. Latter just left Universal.

Pay Cuts For Those Who Stay At W-FN

Coming immediately after letting out around one hundred people last Saturday and several others during the week, Warner-First National is reported considering a salary cut of 20 per cent. The cut will affect both the home office and the Burbank studio.

With economy the present watchword of the organization, the axe is expected to continue swinging until the production personnel is cut to the bone. Those remaining on the payroll will be forced to take the contemplated salary cut when it goes into effect.

Jungle Expedition In Multicolor

Jean Duboise, famous scientist, will penetrate the jungles on an expedition for the Marshall Field Museum leaving New York in July. The scientific travel will be filmed in natural colors with Multicolor.

Shubert London Theatres Change Hands

London.—Five theatres in which Lee and J. J. Shubert were interested changed hands today. For a consideration of $2,000,000, Sir Harold Wehner acquired the properties.

French Artists Taboo Dubbing

Paris.—The Chambre Syndicale Des Artistes De Langue Francaise, in short the French Artists Union, has voted on and accepted a resolution that no member of their organization will permit his voice to be dubbed into French versions. They will either play and speak the parts or "no speeky" at all.

Warners Buy All Universal Pictures

New York. — Phil Reisman has just closed a deal that places all Universal pictures for 1931-32 in the Warner houses.

'City Lights' Flops In Czechoslovakia

Prague.—Chaplin's "City Lights" is taking a nice flop throughout the whole of Czechoslovakia. Ordinarily Chaplin is a tremendous bet, but for some reason or other the natives do not like his latest offering. Maybe the silent angle.

Para. Sets March For 'Dr. Jekyl' Role

Fredric March was definitely assigned to the leading role in "Dr. Jekyl and Mr. Hyde" by Paramount yesterday. March will come to Hollywood as soon as he completes "Morals and Marriage" in the East.

Henry Hobart On Own

Henry Hobart will produce and direct "Spread Eagle," a story he has owned for some time. Production will be at an independent studio with no release set.

S. M. P. E. MEETING OPENS

Busy Program Outlined for Sessions

After hearing welcoming addresses from Buron Fitts and Clint Wunder, the S. M. P. E. convention got under way yesterday morning in the Legion Auditorium. The members heard N. D. Golden of the Bureau of Commerce tell of conditions in the foreign markets and an address from D. K. Gannett of the A. T. & T. Company on the advancement of television.

John I. Crabtree of the Eastman Kodak Company is presiding at sessions which will continue through the week until Friday night.

Sixty-eight papers are scheduled to be read by many of leading engineers in the motion picture industry. Five sessions will be devoted to symposiums on Color photography, Studio Practices, Sound Recording,

(Continued on Page 3)

Gus Schlessinger Out of Warners

Berlin.—Gus Schlessinger has resigned as European general manager of Warners and has been succeeded by Phil Kauffman.

Schlessinger has been with Warners for the past ten years.

THE REPORTER

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THE LOWDOWN

A few warm nights seem to have injected a little new life into the surviving pee-wee golf courses. Rock bottom prices drew out crowds remindful of last summer's surge that panicked the theatres. One or two operators seem to have taken a lesson in showmanship and induced a flock of stars to give their courses a whirl and, of course, the yokels followed. With theatres shooting the works—cut prices, double bills, etc., to pep up the altogether-too-slim attendances, watch the ukase go out ordering the stars to lay off the miniature layouts.

•

King Vidor and the beauteous Eleanor Boardman (Mrs. V.) with a party of friends and a crew of ONE leave this week to sail from Seattle to Vancouver in a thirty-foot boat. They plan a three weeks' cruise of northern waters, but if anything should happen to the "crew," it would be up to King to sail his boat back home. P. S. He says he can do it. P. P. S. It has a Diesel engine —just in case!

•

A wealthy woman residing in Beverly Hills, and not in any way connected with pictures gave a party the other night. The fact breaks into this column, because all the male guests without exception, were gangsters—yes GANGSTERS. And all the female guests were well known film players! The hostess, of course, had nothing but some silverware to lose; but the actresses should have given the w. k. headlines a thought before the spree—just in case!

•

Even if you did see Frances Beranger, attractive daughter of the well known scenarist, dining tete-a-tete with her actor husband, Donn Cook, a few nights ago—there will be NO making upping! Believe it or not, she received her divorce decree only the day before they stepped out together.

•

A well known supervisor and a prominent actress, now seeking a divorce, shyly took their seats "way back in the back"—at a large restaurant recently. Imagine their embarassment when, later in the evening, a spotlight was turned their way, and they were asked to take a bow!

•

A writer was employed by a studio. The production head spied him on the lot one day and inquired, "What are you doing on this lot?" Writer replied, "Slumming, sir."

Three Stars in Three Stories By Parrott

Ursula Parrott has sold a story to Columbia for Barbara Stanwyck. It is called "Love Affairs."

That makes one for Ann Harding, and one for Gloria Swanson and one for Barbara in the process of being prepared for the screen, from the prolific pen of Miss Parrott.

•

Robert Williams, Broadway stage player brought to Hollywood by RKO-Pathe for parts in "Rebound" and "The Common Law," will do the lead.

•

J. B. Priestly, current "best seller" English novelist, visited the MGM story departments yesterday as the guest of Samuel Marx.

•

Bernard Shubert has been assigned to prepare additional dialogue for "Fanny Foley Herself" at Radio.

Shorts Complete, Jones Leaves June 1st

Bobby Jones will be able to leave Hollywood around June 1 and the entire set of twelve "How I Play Golf" shorts will be completed in Hollywood. Any possibility of finishing the series in the east was dispelled yesterday by studio officials at Warner-First National.

Jones is engaged in winding up Number 10 of the group and the remaining two will be completed on scheduled time.

Columbia Starts Two

Two features go into production this week at Columbia and two more are tentatively scheduled to start next week.

"Fifty Fathoms Deep" with Richard Cromwell, Jack Holt and Loretta Sayers, Roy Neill directing; and the H. D. Edwards production "Pagan Lady" with John Francis Dillon directing a cast including Evelyn Brent, Conrad Nagel, Charles Bickford and others; starts shooting this week-end.

"Ex-Ranger," starring Buck Jones with Louis King megaphoning, and a Spanish version of "The Good-Bad Girl" go into work next week.

Double Bills

(Continued from Page 1)

(Continued from Page 1)

tor may double feature an MGM picture with an attraction of another company or play two MGM pictures on the same program.

Metro-Goldwyn-Mayer is a Loew subsidiary, and the Loew straight picture houses in Greater New York were the first to start the double-feature racket, and are still at it.

A check up of Paramount-Publix theatres shows that 62 of this company's theatres are playing two features on every program. These houses, for the most part, are in New England and Chicago.

A large portion of the Warner-Stanley houses in Eastern Pennsylvania and New Jersey are using two features on one program in the hope of drawing extra patrons.

Many of the Fox houses in the East have been in the habit of playing double-features, the practice being inherited from the former owners. Recently houses connected with Fox West Coast have gone to the double program.

The two feature thing has made it pretty tough for short reel producers and distributors in that the big houses where their best revenue was created, are being denied them due to the two pictures taking up all the program time.

The Rambling Reporter

No, Ann Harding and Pathe have not come to an understanding. There does not seem to be any common ground. . . . Can you imagine Lowell Sherman and Ina Claire in the same picture? Have you any idea just what will happen to these two scene-stealers? And how about the rest of the cast? . . . Carmel Myers spent the other day posing for stills out at Warners. In the evening the fair lady and her husband (Ralph Blum) spent the evening at Venice in front of an automatic camera having 10 photos made . . . Believe it or not, but that ad Eddie Small ran in this paper the other day, was written in 1918 and has been re-written by his organization several times since . . . Jack Warner laughs at the current Hollywood and New York rumors about Warners. J. L. says: "We have been on the pan in some form or other for 30 years, but we have not done so bad nor will we fair any worse. Our only worry now, next week or next year, is the making of good pictures . . . Wonder what the boys and girls over at Paramount are going to say about that 25 per cent cut? . . . Ann Nichols dug down deep to furnish the dough for Gloria's next picture, but LaSwanson did not like the terms . . . The old town is still talking about Mary Duncan's costume (or lack of it) at the Davies costume party some nights ago . . . Only four agents out of thirty-five walked out of the get-together meeting. That surprised a lot of agents . . . They say that Junior Laemmle will return to Hollywood minus his production-head toga but still having the 2nd Vice. Pres. tagged after his name . . . This Wesley Ruggles-Arline Judge thing is more serious than you or I thought . . . How much is there to the story that Charlie Sullivan will leave Caddo? . . . The Quigley-Fox daily house organ is dated in now for the first week in June. Do you believe it? . . . Sime says if Quigley starts a daily rag here his Friday Variety cover will flop into a daily and Jack Alicoate is burned to the extent of threatening to team with the others. And that's the height of something or other. Take it from one who KNOWS.

'Miracle City' On Tap For Radio

The Howard Estabrook yarn, "Miracle City," will be put into production by Radio Pictures at a very early date.

Radio Buys Three Yarns

Radio Pictures has added three new stories to their roster of yarns. They are "Slander Girl" by Rex Beach, "Glamour" by Louis Weitzenkorn, and "Love Affair" by Mel Baker.

TRADEVIEWS

(Continued from Page 1)

are going to follow the Paramount lead and will they attempt a cut of 25 per cent?

We tried to get the layout for you but all production heads plead ignorance of any such contemplated move. They tell us, and with reason, things have to be cut somewhere, just where, how and how much to cut is the big problem.

There is hardly a question that the 100 per cent picture is costing 200 per cent, but to step out and meet this 100 per cent difference by a reduction of salaries, is a little too—to. Contract people are not going to subscribe to the studio idea that they should take the big cut, when there are other things that are costing more money and should be cut, depression or no depression.

•

AND there are the Agents. They are making great progress with their association. They are proud of their progress and they should be. There have been a few dissenting voices, that was expected, but on the whole, things have functioned better than even their best wishes.

Picture Name Acts Routed by Weber Agency

Harry Weber Agency that has been producing and touting picture names in vaudeville and movie theatre presentations from its New York office, is now doing the same thing from its Hollywood agency.

An act to headline Lupe Velez and another featuring Fifi Dorsay are now in rehearsal. Both acts will be routed from here and cover the western territory.

The acts are known as Harry Weber productions and are being produced, directed and staged by Weber. The agency guarantees salaries and handles the entire business of each unit.

Weber, from his New York office, has successfully sent out acts with such picture names as Harry Langdon, Belle Bennett, Irene Rich, Blanche Sweet, and "Our Gang." The agency expects to have several picture name companies on the road this summer.

New Title on Para Picture for Chatterton

Paramount has changed the title of Ruth Chatterton's "Laurels and the Lady" to "The Magnificent Lie." Definite "okay" stamps have been placed on titles "Road to Reno" and "Monkey Business."

•

James Crane, son of the late Dr. Frank Crane, went up another step toward cinematic fame yesterday when he was signed for an important role in Paramount's "Murder by the Clock." Crane is formerly of the Broadway stage.

•

The complete cast of "Arizona," now shooting at Columbia, includes June Clyde and John Wayne in the leads with Forrest Stanley, Nena Quartaro, Susan Fleming, Loretta Sayers and Hugh Cummings supporting.

•

Lillian Bond, New York stage ingenue who appeared in "Just a Gigolo" and "Tailor Made Man" for MGM, has been tendered a long-term contract by Warner-First National. No assignment for picture as yet.

•

Roberta Gale and Rochelle Hudson, 18-year-old contract player at Radio Pictures' studio, today were assigned parts in "The Reckoner," Richard Dix's current starring vehicle.

•

Jules Furthman has been assigned to write the screen play and dialogue for "The Yellow Ticket" at Fox. This is the picture that reinstates Rowland Brown as a director. Elissa Landi has the lead.

•

Paramount has added four well known players to the cast of "Murder by the Clock." They are Martha Mattox, Charles Trowbridge, James Crane and Charles D. Brown.

•

Mrs. James Gleason (Lucille Webster) has been signed for a role in "The Pagan Lady," the Harry Edwards production for RKO which stars Evelyn Brent.

cream puffs and SLAMS

'CHARLIE CHAN CARRIES ON'

FOX, PHILADELPHIA

News:
Quite a tidy piece of entertainment. Anyone who has a spark of life left in him will enjoy every minute of this diverting little entertainment.

Public Ledger:
The picture has a punch and rings the entertainment bell with a resounding whack.

Bulletin:
One of the best pictures seen at this theatre for some time.

Evening Ledger:
In "Charlie Chan Carries On" is presented one of the most intriguing and fascinating screen mysteries of the season.

'PARTY HUSBANDS'

MASTBAUM, PHILADELPHIA

Record:
The story rolls along at an easy and retarded pace with clumsy dialogue and a marked unevenness until it reaches the climax. Then it takes a turn for the better and offers some amusing comedy.

Bulletin:
It is not a novel film but it has some laughs, a little bit of spice, and the characters are portrayed in an easy, graceful and not too serious vein by a company of farceurs.

Evening Ledger:
It has the grace of not taking itself too seriously and is smoothly directed with a garnishing of humorous situations that make it passably diverting.

'PUBLIC ENEMY'

STANLEY, PHILADELPHIA

Record:
Possesses a welcome bit of originality in spite of the fact that it leans heavily upon previous gang pictures.

Inquirer:
The picture is sombre, relentless and disdainful of sentimentality in a way that few gangster pictures which have preceded it have been.

Public Ledger:
Of all these sagas of dark streets and busy bullets that have come before, "The Pubilc Enemy" is outstanding as the official picture of the underworld as it actually is.

'GUN SMOKE'

IMPERIAL, JACKSONVILLE

Times-Union:
An exciting Western melodrama. It has a rather clever idea, and one that will undoubtedly meet with the approval of children and thrill-seekers alike.

PICTURES SHOOTING

Title	Author	Adaptation	Continuity	Dialogue	Director	Featuring
Columbia Studios						
ARIZONA	Rober Riskin	Dorothy Howell	Dorothy Howell	Rober Riskin	G. B. Seitz	Laura LaPlante
Fox Studios						
TRANSATLANTIC	Guy Bolton	Guy Bolton	Guy Bolton	Guy Bolton	W. K. Howard	Nisson-Lowe
WYOMING WONDER	Max Brand	Ralph Block	A. H. Cohn	A. H. Cohn	I. Cummings	Geo. O'Brien
Metro-Goldwyn-Mayer Studios						
MAN IN POSSESSION	H. M. Harwood	Sarah Y. Mason		Sarah Y. Mason' P. G. Wodehouse	Sam Wood	Robert Montgomery
SON OF INDIA	F. M. Crawford	Ernest Vajda	Ernest Vajda	Ernest Vajda	Jacques Feyder	Ramon Novarro
THE GREAT LOVER	Dietrichstein The Hattons	The Hattons	The Hattons	The Hattons	Harry Beaumont	Adolphe Menjou
POLITICS	Robert Hopkins	Wells Root	Wells Root	Zelda Sears M. S. Boylan	Chas. Reisner	Dressler-Moran
Paramount Studios						
MONKEY BUSINESS	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	McLeod	Four Marx Bros
SECRET CALL	Wm. DeMille	Arthur Kober	Arthur Kober	Arthur Kober	S. Walker	Peggy Shannon
LOURELS AND THE LADY	Leonard Merrick	Samson Raphaelson	Samson Raphaelson	Samson Raphaelson	Berthold Viertel	Ruth Chatterton
Radio Pictures Studios						
HELGA	Martin Flavin	Beulah M. Dix	Buelah M. Dix	Buelah M. Dix	Archainbaud	Betty Compson
FULL OF NOTIONS	Douglas McLean	Douglas McLean Ralph Spence	Douglas McLean Ralph Spence	Douglas McLean Ralph Spence	William Seiter	Wheeler & Woolsey
THE RECKONER	George Coodchild	Bernard Schubert	Bernard Schubert	Bernard Schubert	J. Walter Ruben	Richard Dix
RKO-Pathe Studios						
THE MESSENGER BOY	Edward Luddy Benny Rubin	Ewart Anderson	Ewart Anderson	Ewart Anderson	Edward Luddy	Benny Rubin
OH! MARRY ME	Nick Barrows	Nick Barrows	Nick Barrows	Nick Barrows	William Watson	Daphne Pollard
Tec-Art Studios						
VOICE OF HOLLYWOOD	Louis Lelwyn	Louis Lelwyn	Louis Lelwyn	Louis Lelwyn	Richard Thorpe	Hoot Gibson Alberta Vaughn
DETECTIVE SHORTS	W. J. Burns	Cliff Reed	Cliff Reed	Cliff Reed	Cliff Reed	W. J. Burns
Universal						
EAST OF BORNEO	Dale Van Every Don Ryan	Dale Van Every Don Ryan	Dale Van Every Don Ryan	E. H. Knopf	Geo. Melford	Rose Hobart Charles Bickford
EX-BAD BOY	Dale Van Every	Anita Loos John Emerson	Dale Van Every	Fred Niblo, Jr.	Vin Moore	Robert Armstrong Jean Arthur
DANGER ISLAND	Henry McRae	Henry McRae	Henry McRae	Henry McRae	Ray Taylor	Kenneth Harlan
FIRST TO FIGHT	James Mulhauser	Francis Martin	Francis Martin	Francis Martin	Harry Edwards	Slim Summerville
FOOTBALL SERIES					Albert Kelly	
FUN ON THE GREEN	James Mulhauser	Francis Martin	Francis Martin	Francis Martin	Charles Lamont	Charles Lawrence
Warner-First National Studios						
WARNER BROTHERS						
SIDE SHOW	W. K. Wells	W. K. Wells	Arthur Ceasar	Arthur Ceasar	Roy Del Ruth	Chas. Butterworth Evelyn Knapp
ALEXANDER HAMILTON	Mary Hamlin	Maud Howell	Maude Howell	Maude Howell	John Adolfi	George Arliss
NIGHT NURSE	Doris Macy	O. H. P. Garrett	O. H. P. Garrett	Charles Kenyon	Wm. Wellman	Stanwyck-Lyon
CO-RESPONDENT	Roland Pertwee	J. G. Alexander	J. G. Alexander	J. G. Alexander	A. E. Green	Wm. Powell
FIRST NATIONAL						
FIVE STAR FINAL	Weitzenkorn	Robert Lord	Robert Lord	Byron Morgan	Mervyn LeRoy	E. G. Robinson
I LIKE YOUR NERVE	Roland Pertwee	Houston Branch	Houston Branch	Roland Pertwee	Robert Milton	Fairbanks, Jr.
SPENT BULLETS	J. M. Saunders	J. M. Saunders	J. M. Saunders	J. M. Saunders	W. Dieterle	Dick Barthelmess
PENROD AND SAM	Booth Tarkington	W. Young	W. Young	W. Young	Wm. Beaudine	Leon Janney

Louis Weitzenkorn was among the Paramount staff writers to have their contracts renewed.

Edmund Cobb has been signed for the "heavy" role in Hoot Gibson's "Wild Horse."

Stanley Price, ex-legit actor, is the latest recruit to the cast of "Ropes of Sand."

Bill Halligan, who collaborated with Allen Rivkin on Radio's "Law of the Night," is at work on an original.

THE REPORTER

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THE LOWDOWN

Hollywood Portrait No. 17.—He is a youngish executive. His career in pictures has been long and "quietly stormy." He is slowly but surely coming out on top. He wears the constant expression of the cat who has just swallowed the canary. He lives up to his mischievous countenance. He is married to one of the world's great beauties. She has been of invaluable help to him socially and otherwise. He is one of the industry's oftenest coast to coats commuters. He seems to have a grand time everywhere. Women "go" for him in a big way. He is casually liked by men, but few sincerely admire him. They question his ability—but not his sex appeal. Two of the year's finest pictures have come out of the East under his supervision. Watch this baby.

●

Paul Snell, the big publicist at Paramount, has been annoyed lately by tourists agents, soliciting him for bargain trips to the four corners of the world. Paul investigated. He "caught" an idle journalist whose passion is to clip magazines of all world travel announcements which usually carry a coupon to "mail in" for information. He would sign Paul's name to coupon. Paul isn't so dumb as the following comeback proves—he clipped coupons

●

We hear that the man behind the investigation into movie stars' indorsements of various soaps and cosmetics, and their subsequent use of them, is none other than a well-known Hollywood man, himself a manufacturer of make-up articles, etc. He has never been loathe to seek the indorsement of famous people himself—so does he really think that the national advertisers are "ingringing?"

●

We hear that Barbara Bennett, who attained a measure of fame both as a dancer and an actress, is knitting tiny garments in her New York penthouse. She is the wife of Morton Downey, popular singer.

cream puffs and SLAMS

'SVENGALI'

New York City
Hollywood Theatre

Mirror
(Excerpts from special two column editorial.) John Barrymore is appearing in "Svengali" in one of the Broadway picture houses. The film has drawn the loud applause of the talkie critics. It has also started us thinking about John Barrymore and his eminence as an actor . . . couldn't you make out a good case that John Barrymore is not only the greatest actor alive, but also the greatest actor that ever lived.

News
Another triumph for Warner Brothers finely directed and expertly performed. Tremendously interesting production. A visit to the Hollywood theatre is well worth your time.

Herald-Tribune
A film you will not want to miss. An inspired piece of work. Mr. Mayo made his story appealing.

American
Beautifully filmed, well directed and fascinating.

Times
Undoubtedly one of the most striking and interesting camera feats ever accomplished in a film.

World-Telegram
Distinguished cinematic achievement for Warner's abler atleiers.

'THE FRONT PAGE'

Philadelphia
Keith's Theatre

Bulletin
Entertaining and humorous. It is fast moving, has snappy dialogue and a clever ending. Its greatest appeal comes not from the story, but rather from the fine characterizations.

Public Ledger
In all, the film is a glorious piece of well-built entertainment that races along at top speed from beginning to end.

Record
At once romantic and hardboiled. For lively interest, swift action, humor and good acting, "The Front Page" is a class by itself.

Evening Ledger
Packed with hard-bitten comedy and filled with characterizations that were reasonably authentic even if the situations were not, this excellently told yarn goes into the "entertainment" class without a word of argument.

Inquirer
It is all very entertaining in a highly colored and flamboyant way, a kind of Wild West version of newspaperdom, written, one suspects, with the authors' tongues carefully tucked in their cheeks and with their pens dipped in the ink of satire.

News
It is entertainment of an engaging and robust nature, spirited, moving, rowdy and, on some occasions, slightly bawdy in a subtle way.

'HELL BOUND

Indianapolis
Apollo Theatre

News
Plenty of entertainment, for it is compact with comedy and melodrama. It tells a good story, and tells it consistently.

Times
Here is a sweet little gangster picture that is different. An interesting story is told and it is different from the mine run of this type.

'THE SECRET SIX'

Indianapolis
Palace Theatre

News
The best of the gangland films, frequently extremely exciting, and with fewer compromises than one usually finds.

Times
Metro again has shown the way to the producers in vitalizing a worn-out theme with the brilliant picture of "The Secret Six."

'MEET THE WIFE'

Indianapolis
Lyric Theatre

News
Capital fun. The picture offers the lightest of entertainment, but it is refreshing entertainment, rollicking and exuberant.

Star
Misses fire. The situation is interesting and amusing enough, but the story is told flatly and without imagination.

Newspapers Force Ad Shorts Off Screen

Jacksonville.—Disapproval of local theatre-goers has resulted in the Florida Theatre, de luxe amusement house, announcing discontinuance of a short feature advertising local firms, after it had been run only a few days. It was a nicely constructed subject, all color, but the fans did not take to it.

The newspapers published several articles pointing out the disastrous results of reviving this old-fashioned custom. This little pressure caused operators to see the light and the ads went out.

Para.'s Dividend

(Continued from Page One)

secutive dividend paid it did not bring much joy to members of the office staff here who are loaded up with the stock which they purchased around 50.

No apparent reaction was felt in the market where the stock opening at 29, sagged to 27½ during midday, coming back to 29 in a small volume of trading.

Paying of this quarter's dividend cannot be construed otherwise than as a great personal victory for Adolph Zukor. In face of the most discouraging conditions, he almost alone, forced payment.

Black Out For Block

Ralph Block, one of the best rated writing-production officials on the Fox lot is the latest to receive a spanking for something or other. Ralph has picked up his hat and coat and left, first receiving a settlement on his contract.

Philadelphia Grosses

(Continued from Page One)

the Boyd.

Grosses for the week ending May 7 were:

MASTBAUM—"Shipmates" (MGM). A fair average at $42,000.

FOX—"Doctors' Wives" (Fox). Mild, but not below general recent average at $24,000.

KEITH'S—"The Front Page" (United Artists). Started off good with $6,000 for two days. "Skippy" finished last four days on its third week with a fair $10,000.

EARLE—"The Sin Ship" (Radio). Stage draw on new vaudeville policy sent gross to $24,000.

STANLEY—"Svengali" (Warners). Started off good with $20,000. Will stay.

●

Tradeviews

(Continued from Page One)

tre-newspaper campaign on this picture was created in its entirety . . right where it should be created . . at the studio, where they were willing to bank their all on their understanding of the picture . . the box office appeal it possesses . . and how it should be sold.

Too often . . far too often . . theatre circuits and independent exhibs shoot high, wide and fancy with their own ideas of advertising campaigns—because, after all, they are paid to be different and prove the conclusion that "studios are supposed to make 'em . . but they don't know how to sell 'em."

That!—in face of the fact that they never were present at any conference on the who-why-what-when-or-where of any production . . and are constantly under a political whip of policy "must-gos."

Maybe . . sooner or later . . this set-up will change.

Judging by MGM's—the 'Secret Six'—'Trader Horn' and others . . it looks like it will be SOONER.

●

Regional Meetings Instead of Conventions For U. A.

New York.—United Artists will hold six regional meetings this year instead of a national convention. The get-to-gethers will be held in New York, Chicago, Atlanta, Detroit, Los Angeles and Toronto, Canada. The New York meeting, at which Joe Schenck will preside, will be held on May 18th.

●

Laemmle To Direct

Edward Laemmle has been assigned to direct "The Homicide Squad" at Universal. It is an original by Henry La Cassitt. Screen play by Jack Neville.

THE REPORTER

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HELP SOUGHT TO KILL BLUE LAWS

St. Joseph, Mo.—The annual convention of the Motion Picture Theatre Owners of Kansas and Southern Missouri, adjourned yesterday after a two-day meeting, with the highlight of the convention being a committee appointed to call on business men throughout these territories soliciting their aid in killing the local blue laws.

Evan Hyning was re-elected president, with John Stapels, vice-president.

The exhibitors went on record as favoring the new standard exhibition contract with the uniform zoning plan which has not been in use since December.

Cooper-Foster On Vacation

Two Paramount players, Gary Cooper and Norman Foster, are on their way to New York on vacation.

Cooper will sail for Europe and visit Italy, Algiers, Morocco and points African.

Foster will join his wife, Claudette Colbert, who is in the east, and take a trip together to Bermuda.

'Girl Habit' Completed

The Paramount production "The Girl Habit" has been completed at the Long Island studio of the company. Directed by Eddie Cline with Charles Ruggles featured.

Mervyn To Direct Gloria

Mervyn LeRoy is to be loaned United Artists for the direction of the next Gloria Swanson picture, "Tonight or Never."

Irving Pichel On Long Term Contract

Paramount has signed Irving Pichel as an actor and director on a long term contract for his work in "An American Tragedy."

He will play the part of the lunatic in "Murder by the Clock."

No Cuts at Radio

(Continued from Page 1)

office announced a 20 per cent cut, only to have it denied here by J. L. Warner, studio head. Metro-Goldwyn-Mayer have given out no official statement yet, but the opinion seems general that they will duck cuts. Fox, RKO-Pathe, Universal and others have not checked in for or against the thing yet.

Is This Interesting?

The motion picture-going population of Tientsin, China are strong for pictures with light plots—they want comedies and musicals. But the people of Peiping must have their heavy dramas and tragedies.

UFA To Open 14 New German Houses

Berlin.—UFA will open 14 new theatres during the Summer. Cologne, Erfurt, Freiburg and Goerlitz will see deluxe theatres operated by this company.

Meeker Here For Test

George Meeker, featured player in the Broadway production, "Strictly Dishonorable," arrives at Universal City today to undergo a screen test for the same role in the film version of the play.

Universal sent for Meeker and the test is merely on speculation as his selection for the role depends entirely on results of the test.

Player carried through the three-year run of "Strictly Dishonorable" on Broadway.

Barthelmess Vacationing

Completing "The Last Flight" ("Spent Bullets") Dick Barthelmess left on a week's yachting trip in Mexican waters. Bob Seiter and David Manners are in the party.

Radio-Warners

(Continued from Page 1)

waiting for the moment when something would pop and that something has popped with the bowing out of the two chief financial backers of the Warner organization.

The deal as now set up is for H. M. Warner to remain in an executive position in the New York office, for Jack to stick to the production end, in an executive capacity here in Hollywood, with the contracts of both to be carried out in the new set-up.

The Raskob present holdings are said to be sufficient to throw the Warner company any way he may see fit. Plus this is the understanding that the Warner interests will go with Raskob in that there has been a perfect understanding arranged within the past 48 hours.

Commerce Department Reports Singapore Censor Figures

Following are statistics in connection with the censorship of films in Singapore during the year 1930. Ordinarily, this information is not published until about August, when it appears in the annual report of the Police Department. Statistics for previous years are included for comparative purposes.

It is notable that in comparison with the 1929 figures there are increases in practically every item with the exception of the number of films dealt with by the Appeal Board and released by the Appeal Board. There are also interesting changes in the percentage of origin of films examined, notably an increase of nearly 3 per cent in American films and of 2 per cent in British. Chinese films have lost considerably in 1930 as compared with 1929.

	1930	1929	1928
Number standard films censored	1,780	1,536	1,621
Footage standard films censored	5,634,340 ft.	5,352,700 ft.	5,663,800 ft.
Footage small films censored	112,050 ft.	102,080 ft.	186,310 ft.
Number films banned	204	147	147
Number films sent to Appeal Board	46	58	82
Number films released by Ap. Board	24	28	38
Number of prosecutions	3	3	3
Percentage of origin of films examined	**1930**	**1929**	**1928**
American	73.91	71	67
Chinese	17.74	24	20
British	5.06	3	7
Other Origin	3.29	2	6

Franklin Returns From H.-F. Meet

H. B. Franklin returned from Kansas City, New York and Dallas. In the latter spot he presided at the Hughes-Franklin meeting of theatre heads and managers connected with the recently acquired Robb-Rowley circuit, and explains its success "after California, give me Texas."

Franklin reports unusually successful returns in most of the 115 Hughes-Franklin houses. "We have tough spots here and there but for the most part we have no complaint."

Negro Picture Doing Big Bus. In South

Atlanta.—The all-negro picture "The Exile" is doing big business in all the negro houses throughout the South.

Waxman Here Saturday

Delayed by a brief business visit in Chicago, A. P. Waxman, publicity and advertising counselor for RKO-Pathe, will arrive here Saturday morning. He will confer with Charles R. Rogers and Phil Gersdorf, studio publicity director.

TRADEVIEWS

(Continued from Page 1)

tion—but, what kind of promotion?

Political Promotion!

Think of it! In line with the right politics and your job is safe. In wrong and you're out. An executive becomes Aggressive? Yes, he's out too. But, is he the only one? Hardly. With the new exec comes a new staff. Regardless of merit. Regardless of ability. But with full regard to political loyalty.

●

THE fear that perhaps this disease has spread to the incurable stage is based upon the fact that the wing-clipping formula is not played alone by studio and theatre execs, department heads, and sub-heads.

It is played by a majority of the big chiefs themselves. Producers antagonize Distributors. Distributors antagonize Exhibitor Executives. And visa versa. And versa visa, if you understand what we mean.

The big boys are the expert wing-clippers or they would not be where they are. And THEY, too, fear their positions.

Constant antagonism calls for constant alibying. Difference of opinion is politically dangerous. So, aggressiveness is just plain hooey. It means THE SPOT! — with little chance except to 'join the gang.'

The Open Forum

Hollywood, Calif.
May 26th, 1931.

The Hollywood Reporter,
Hollywood, Calif.

Dear Mr. Wilkerson:

Being a studio employee and a subscriber to your paper, obviously this must be an anonymous contrib.

Your recent editorial anent salary cuts was constructive criticism of the nth degree. While I am not blind to the fact that economic conditions at present warrant a re-adjustment of studio personnel and weeding out the large family of studio pensioners, I believe it is eminently unfair to make any drastic salary cuts at the moment. Notwithstanding the fact that producers are demanding as much and in some instances more from the exhibitor for next year's program, I would like to ask: Why is it, that during the fat years of prosperity our grand producers failed to make the big gesture of rewarding the workers in the industry with fat bonuses—and why, during this so-called depression period are we required to take salary cuts?

Thus far, one of the major studios has refrained from cutting salaries and wisely too—the big exec of this plant is an able man and a good politician—knows that when the dear public's reaction sets in there is a strong likelihood of something akin to a boycott of such studio's product that has openly announced salary cuts. John Public isn't so dumb as he used to be—he is beginning to realize that such studios are merely telling him they have made a lot of flop pictures and are hiding behind this depression thing to cover up their stupidity.

I am more convinced than ever that your sheet is one of very few the big execs respect because you have the courage to tell them the truth. Keep it up—the boys in the business who really make the pictures are for you 100 per cent.

From one who is trying hard to keep from growing a mental Bolshevik muff.

Jackson Adapting 'The Mouthpiece'

PRODUCTION NEWS

Joseph Jackson will do the adaptation on "The Mouthpiece" for Warner Bros.

●

Jean Del Val has been signed by Paramount for a role in support of Ruth Chatterton in "The Magnificent Lie."

●

Hugh Herbert's option has been taken up by Radio and the comedian goes into a featured role in "The Sphinx Has Spoken" (temporary title).

●

Jim Musick, U.S.C. football star, has been signed by Radio Pictures for a role in support of Jimmy Savo in "The House Dick."

●

Ralph Spence started to dialog a new picture for Wheeler and Woolsey, entitled 'Six Days in Reno', Louis Sarecky is associate producer.

●

Edgar Kennedy has been added to the cast of "The Mad Marriage" at RKO-Pathe.

THE LOWDOWN

During the making of a Fox western recently, the first scene in which its beautiful blonde leading lady appeared, called for her to walk down a flight of stairs. She was fired before she got to the third step! Actually! For details apply at office.

●

A sight worth seeing the other night, was that of little Jackie Searle, in front of the theatre where "Newly Rich" had just been previewed, signing his autograph for a couple of kids even smaller than he. He seemed a little bewildered—but he certainly earned the adulation.

●

A man who was a well known technical advisor a few years ago, decided to quit the business and went East. Meeting reverses, he returned here but found old doors closed. He took up work as an extra. The other day while on the set at an Independent studio, he was asked if he could read lines. During the course of that day he played six different bits in the picture and had high hopes of a bulging pay check. They quit work at 4:30 to save overtime, and when he got his check it was for $4.50—you see that ten percent commission had been deducted from the regular extra's pay!

●

A young actress who has worked in several pictures recently was signed by Radio a few weeks ago. An old acquaintance met her the other day and asked, "Are you working?" "No," replied the actress naively, "I'm under contract now!" And she wasn't trying to be funny!

●

Virginia Cherill probably has the world's most jealous swain. He spends the greater part of every day hanging around the studio where she toils—and the rest of the time hanging around, date or no date . . Things reached a climax the other day, when Virginia on her way to catch the special Fox train for Santa Barbara, noticed what she thought to be a motorcycle policeman following her car all the way. Arriving at the station, the "law" turned out to be the boy friend, who remained sullenly leaning against a post until the train pulled out! These rich men's sons certainly do carry on!

●

Have you heard Grace Tibbett's screamingly funny line about the Grand Canyon? It's a classic . . . the craze for fortune-telling is on again —or yet. Heard of four new ones in the past week . . all supposed to be infallible.'. They say that Ruth Howard, wife of Leslie, is one of Hollywood's wittiest women.

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THE REPORTER

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NO SHUT DOWN AT W.-F.N.

Studios Will Keep Going During Summer

Jack Warner is authority for the statement that there will be no complete Warner studio shutdown. "There may be only one or two productions in work the latter part of July, but aside from that there will be no semblance of a closedown."

"Star Witness" went to the stages yesterday, "Larceny Lane," "The Girl From New Orleans," and the Joe Brown pictures will get started next week. These are to be followed by "The Blue Moon Murder Mystery" picture, "The Mouthpiece" and the first Barbara Stanwyck picture, as yet untitled.

TRADEVIEWS
(Continued from Page 1)

one year. SO WHY MUST YOU PAY FOR THE PARTY?

If these same producers and distributors were on the level they would moderate film prices and come to you with clean hands and tell you that due to the so-called depression (a depression that would never exist with good pictures) they were forced to lower film rentals and because of this you should lower your salaries. They are taking it away from you (or they hope to) and collect double on the other end from the exhibitor.

●

THE Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware have nipped this new rental demand right in the bud in a proclamation sent to all their members. It says, "Despite the many theatre closings — despite the sharp drop in commodity prices — despite the widespread gain in unemployment —despite the general depression—despite the desperate plight of the independent exhibitor—FILM COMPANIES HAVE AGAIN—FOR THE TENTH SUCCESSIVE YEAR —ANNOUNCED AN INCREASE IN FILM PRICES. WHAT ARE YOU GOING TO DO ABOUT IT?"

"DON'T BUY NOW" is their answer.

Therefore we would suggest to actors, writers and directors when your studio head calls to record your cut, this reply, "Despite the fact that your company showed a good profit last year—despite the fact that we played no part in the making of bad pictures—despite your lack of intelligence in selecting proper story material—despite your acts of going over your head in buying theatres at prices that were excessive —despite the knowledge that good pictures are making more money today than ever in the history of the business —despite your asking the exhibitor more money for your pictures for next year than ever before—WE SEE NO REASON FOR PAYING FOR YOUR MISTAKES.

"CONSEQUENTLY WE SEE NO REASON WHY WE SHOULD TAKE A CUT" should be your answer.

Radio to Star Mary Astor in 'Miracle City'

Mary Astor will star in Radio Pictures' story of Hollywood, "Miracle City." Ricardo Cortez has been assigned the male lead.

●

John Halligan, former vaudeville headliner and now staff writer on the Radio lot, doubled up the other day by playing the role of an auctioneer in Richard Dix's "The Reckoner."

●

Clarke and McCullough's first comedy for Radio Pictures has been titled "Beau Legs." The story is being written by Mark Sandrich and Monte Collins. The yarn is being based on foreign legion idea.

●

Lal Chand Mehra, native of India and lecturer and authority on the Far East, has been engaged by Radio Pictures to supervise technical details for "The Sphinx Has Spoken."

●

With final scenes of "Flying Lariat", filmed at Universal under direction of David Kirkland, Wally Wales has completed his contract with Big Four Film Corporation.

●

Ralfe Harolde has been signed for an important role in Radio Pictures' "Strange Women," which will feature Ivan Lebedeff.

●

Arthur Hoyt has been signed by Samuel Goldwyn for a featuerd role in suport of Eddie Cantor in "Palmy Days."

●

Richard Cromwell gets the part of "Pinky," the youthful diver in Columbia's "Fifty Fathoms Deep."

●

Nora Cecil has been added to the cast of Wheeler and Woolsey's "Full of Notions" at Radio.

●

William V. Mong has been added to the cast of RKO-Pathe's "The Mad Marriage."

●

Mike Donlin cast as a race-track follower in MGM's "Horseflesh."

Reorganization In Ruth Collier, Inc.

Ruth Collier, Inc., one of the foremost artists' agencies in the motion picture field, yesterday announced an interesting and important expansion program through the association with the firm of John C. Flinn, of New York, an executive in the industry for fifteen years, and Alvin H. Frank, investment banker of Los Angeles. The newly formed organization will be named Collier, Flinn & Frank.

New offices of the company will be opened on June 1, at 7201 Sunset Boulevard.

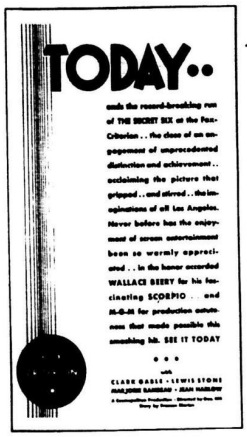
The personnel of the organization includes, in addition to Miss Collier, Mr. Flinn and Mr. Frank, also Miss Minna Wallis, William Woolfenden, Hunter Lovelace and Harold O'Brien.

'Lullaby' and 'Susan Lenox' Starting at MGM

Production starts this week on two features at Metro-Goldwyn-Mayer. "Susan Lenox," starring Greta Garbo, directed by King Vidor gets under way first, to be followed immediately by "Lullaby," in which Edgar Selwyn will direct Helen Hayes.

Natalie Kingston Gets Fem. Lead in Savo Film

Jimmy Savo will have Natalie Kingston for the feminine lead in "House Dick", his first two reel comedy for Radio. Cast also includes Eddie Dunn, Ben Holmes, Tom Francis, Phil Dunham, Clarence Wilson, Harry Bernard.



The above 'Today' doesn't mean the 'Today' of the calendar. It's a reproduction of a 3 column flash—the last of Pete Smith's MGM ads on the third group created for 'Secret Six' at the local Criterion, showing how the studios backed the picture up with smashing copy to the very last day.

●

'Murder' Cast Complete

With the addition of Irving Pichel and Walter McGrail, the cast of Paramount's "Murder by the Clock" is now complete.

List of players includes William Boyd, Lilyan Tashman, Regis Toomey, Sally O'Neil, Lester Veil, Martha Mattox, Lenita Lane, Blanche Friderici, Fred Sullivan, and Charles D. Brown. Edward Sloman is directing.

THE LOWDOWN

The story that's going the rounds regarding the "resignation" of Walter E. Sachs and Richard Hoyt from the Warners board of directors is a pip.

They say H. M. Warner walked into the board meeting, looked Sachs and Hoyt in their respective eyes and informed them that the company had been waiting two weeks for the desired millions of dollars and none was forthcoming . . . Therefore, no money . . . no board of directors for them . . . if the bankers can't raise the dough . . . the Warners will.

●

It just so happened a few months ago that Nancy Carroll and Zelma O'Neal were working together in the same picture, and Miss O'Neal decided she would like to have her hair a little lighter. She made it so. One morning when Miss Carroll came on the set (where there were several extras and a lot of expense) she espied Miss O'Neal, noted that the lady's hair was the same shade as her own—and refused to work until Zelma's tresses were darkened. With the result that the studio had to pay a hair-dresser fifty dollars to leave her post temporarily, and a neighborhood beauty parlor another sum, so that Miss O'Neal could become brunette again. Work was resumed LATE that afternoon!

●

Wally Beery succeeded in scaring the wits out of a train-load of famous people on the way back from the Fox opening in Santa Barbara. Wally was flying his own plane back, and after circling the special train several times at a reasonable distance, headed his plane downward and zoomed over the train "lengthwise" and just about five feet above it! Reg Denny, always a flying enthusiast, was leaning so far over the observation platform that he was very nearly hit in the face with a "Travelair." You should have HEARD the screams!

●

When the young Japanese Prince and his Princess visited the MGM studios the other day and during the entire course of their tour of the various stages, the electricians had to set their lights and then come down from their perches and remain on the floor while the party was in that particular building. The reason being that while in the presence of the royal pair, no one is supposed to be "higher than they". It is an idea which no doubt, will appeal to a lot of supervisors.

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CHAINS TRY ADMISSION CUTS

Results So Far Okay— Plan Extension

Two Fem Leads Open— No Takers In Sight

The leading role for Radio's "Strange Women" is still a question. Tests on Genevieve Tobin, Elissi Landi, and Rose Hobart have not satisfied the execs in charge.

The leading lady for Howard Hughes' "Ground Hogs" is apparently chumming up with the other missing feminine star, that role also still being open.

Gala Opening For W. B. Beverly Hills

Amid a blaze of glory that matched if not surpassed an opening night at the Chinese, Warner Brothers' Beverly Hills Theatre was ushered into the amusement field last night. There were two performances, 7 and 9, with the dedicatory program being repeated for the benefit of the celebrity audiences at both shows.

Arliss in "The Millionaire" was the main attraction on the screen, but the bigness of the affair was the unprecedented turnout of celebrities for a neighborhood event.

There is little doubt that the new theatre registered with a bang as architecturally beautiful, a community institution, and certainly an important cog in the Warner Brothers chain.

No Press Publicity For Sponsored Films

Albany. — Newspaper publishers along the Hudson have instructed their editors and business managers to be on the lookout for sponsored advertising films. The edict is no publicity on such productions.

Sarnoff's Speech

(Continued from Page 1)

Corporation and the Rockefeller holdings for the construction of Radio City was signed "without the presence of a single attorney—it was a gentleman's agreement" . . . were the other main highlights of Sarnoff's address.

The descriptive word picture of Radio City had most of the execs present gasping for air, especially when it was disclosed that the main forum of the edifice would be three blocks long and eight stories high.

Sarnoff pointed out to the gathering that Radio Corp. was a business of some fourteen subsidiary connections, involving over 40,000 employees and jointly capitalized at nearly one billion dollars.

Last night, Mr. and Mrs. LeBaron entertaned Sarnoff and a party at a social function, peopled by Radio and Pathe actors, actresses and directors. He leaves tomorrow for New York via San Francisco.

Paramount Shelves 'Rose of Rancho'

"Rose of the Rancho" will not be made at Paramount, at least not at this time. Schulberg and others figured the trick was not right.

Beery Stirs Up Reno

Reno.—Wallace Beery created a stir here yesterday when he put in his appearance on the streets of this town. He had a tough time persuading the press boys that he hopped over in his plane just for a jaunt and his married life was more than happy.

All the major chains operating theatres throughout the country are trying out cuts in admission prices in different spots, with the feeling that if attendance figures are increased and the cash take better as a result ,the plan will be instituted generally.

Under ordinary conditions exhibitors, whether in chains or individual houses, steer away from all price juggling, knowing that nothing will react so unfavorably as such tactics. But with the flow of bad pictures, the realization that the prices of everything have been lowered, that the dollar will buy more today than it did a year ago and the many other angles that go into the makeup, have prompted showmen to give it a try in certain spots.

Publix, Fox, (both east and west), RKO and Warners are all putting the idea to work. Some of them have received sufficient encouragement already to extend the cut to other houses and towns

Para.'s Broadcasting Stopped For Summer

Paramount's weekly hour over the Columbia Broadcasting System will be discontinued for the summer beginning June 9. Resumption of the Tuesday night broadcast is planned for September.

United Artists Theatres' new hook-up with KMTR will start on the air Thursday. Studio will broadcast by remote control from the lot with the new towers situated on the old Buster Keaton studio grounds.

Jersey Would Become Production Capital

Newark.—Stanley S. Holmes, president of the Chamber of Commerce and vice president of Western Electric gave local business men something to think about when he declared that New Jersey is destined to become a second Hollywood. Stating that he knew that negotiations were underway to locate many of the studios in Bergen County, Holmes averred that financial interests cannot understand why the business and production ends of the industry should be separated by an entire continent.

Silent Film Shortage K.O.'s Charity Shows

With most of the old silents finding their way to the scrap heap and no new ones being made, hospitals and similar institutions formerly getting free service are up against it for entertainment. Practically none of the hospitals are wired and are unable to show talkies.

Hammons' Aide on Job

Burt Kelly has taken up his duties as assistant to E. W. Hammons, president of Educational Pictures. He is now definitely ensconced at Educational's headquarters.

Kelly comes to Educational after having been associated with the Publix organization for nine years. In recent years he has handled the Publix Theatres Short Subjects, and has been national buyer of this class of product for the entire circuit.

Gates Open

(Continued from Page 1)

man and Robert Presnell. So far the roster of directors remains intact.

The cutting departments have been amalgamated with Harold McCord at the head, while practically every production department, including the story reading staffs and music groups, have been merged under a single department head.

On the new personnel set-up, Sigmund Romberg and Oscar Hammerstein are not listed. Jerome Kern and Otto Harbach are also omitted. Both duos were scheduled to produce pictures.

Further on the new lineup, the contract featured players are classified as featured players for both studios, while the stars are defined as either Warner stars or First National stars.

Horwitz To Build Four De Luxes In Houston

Houston.—Defenite development of Will Horwitz's plans for a group of de luxe neighborhood theatres is seen in the surveys which are now being made here. Success of similar type theatres in Dallas has opened Will's eyes to the possibilities here. Three fine downtown theatres, featuring first runs at moderate prices, have kept him out of the neighborhoods.

Indes Get Break In Warner-Para. Truce

New York.—What to do with the independent theatre operators, who, previous to the Warner truce, got the Paramount product 100 percent, is the new problem on the latter company's hands. So far the best solution has been found in offering the indes a fifty-fifty break. This deal will not prevail in all spots, however, inasmuch as the Warner rental greatly tops the independent price. In these places, the nonchain operators get a break by playing the features second run at a consequent radical rental reduction.

Paul Muni Signed By Hughes for 'Scarface'

Paul Muni, famous character actor, has been signed by Howard Hughes to play the title role in "Scarface," underworld melodrama.

Howard Hawks, who will direct the picture, returns Wednesday from New York, where he made arrangements with Muni to play the role.

Tri-State Poster Gets Quittner Theatres

New York.—Forced sale of the Stratton, State and Show Shop theatres, wrote finis to the aspirations of the Quittners and associates. Default of a second mortgage amounting to $67,000 forced the matter into court and the properties were secured by the Tri-States Poster Advertisers for $12,000, subject to a first mortgage of $210,000.

Hoffman Set For 31-32

Returning from New York, M. H. Hoffman, Sr., has begun work on the first of six exploitation specials which he will produce during the coming season.

"Without Children," by E. Morton Hough, is already in preparation, and will be followed by five more productions, aimed at extended runs in deluxe theatres, and built for intensive advertising and exploitation.

Hoffman will produce and supervise personally.

Stocks Panic

(Continued from Page 1)

plenty of battering. Both went to new lows. Paramount dipped down to 25⅝ with a close of 26 and Fox hit 13½, closing a point better.

Radio dropped to 15¼ and Eastman hit a low with 139⅜.

Before The Dawn

Nothing that has been said in Hollywood for years, so encouraged the rank and file of the industry as did David Sarnoff's talk at the Radio - RKO get-together. In all the gloom, his remarks stand out like a gleaming beacon. With crashes reverberating on all sides, Sarnoff put new life into the business. Where others falter, his companies are going ahead. Not in building for the present—but for a secure future.

Indian History To Be Filmed In Multicolor

Multicolor, Ltd., the Howard Hughes all-color film-making concern, has signed contracts with Gee Gee Productions for a series of feature short subjects glorifying the lives of the North American Indians.

The Gee Gee outfit, headed by C. R. Geissler and Frank Good, has already left for New Mexico to film the first of the series, which will reproduce in Multicolor the modes and fashions of the "vanishing Americans,"—past and present.

'Full Steam Ahead' MGM Battlecry

With salary slashing and efficiency cuts the main topic of discussion in most channels, MGM studios seem to be slanting the other direction with a "full-steam-ahead" order through the production department.

While there are only five pictures actually in work on the stages, there are fourteen preparing, which will make May the peak month of the year . . . five others already having been completed and are in the cutting rooms.

The scheduled fourteen, which take to the "sets" immediately, include a Garbo feature under Bob Leonard, Geo. Hill's "Sea Eagles," Charley Brabin's "Horseflesh," and a screen version of Knoblock's famous stage play, "Lullaby." that of the hard-boiled chief petty

Wally Beery gets another fat part, officer of aviation, in "Sea Eagles." Majorie Rambeau and Clark Gable also profit on this production.

Helen Hayes, whom "Coquette" made a real Broadway legit star, gets the lead in "Lullaby." No others cast. The important phase of "Lullaby" is that none other than Edgar Selwyn, himself, will wield the megaphone.

Ernest Torrence is the only one cast so far in "Horseflesh."

Alice White

in

'Helen of Troy'

featuring

Marie Korda

•

A Part With a Punch

•

GRanite 9145

The Hollywood Reporter

Vol. IV. No. 30. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, May 12, 1931.

Para. Cuts Dividend

Reduced Payment Refutes Wall Street Prediction That F-P-L Would Pass Obligation

New York.—Meeting today, the Paramount board of directors cut the quarterly dividend rate to 62½ cents, thereby reducing the annual rate from $4.00 to $2.50. In a public statement Adolph Zukor said, "The board of directors believes it prudent and for the best interests of the stockholders and company to pay a dividend of sixty-two and one-half cents per share for this quarter in view of the present general conditions."

The dividend is payable on June 27th to stockholders of record of June 5th.

The board of directors action completely refuted the prognostigations of Wall Street which predicted that the company would pass the dividend entirely. Although it is the fiftieth con-

(Continued on Page Two)

TRADE VIEWS

SOMETHING to think about!

Last week we told you how MGM's 'Secret Six' broke all "first Sunday" house records at the local Criterion Theatre.

You can now mark "ditto" under "second Sunday."

Just by way of comparison, here are the running-up "second Sunday" figures: 'Divorcee'—3,692 . . 'Big House'—3,881 . . 'Secret Six' 4,382.

The fact that they are all MGM's . . these Criterion hits . . is beside the point. 'Secret Six,' an out-and-out gangster picture, is the biggest hit of them all. There must be a reason.

There is.

First, the producer behind 'Secret Six,' like any other producer with brains, knows that gangster pictures . . if concocted with the proper amusement ingredients . . are NOT waning in popularity. They are going to remain in favor just as long as the daily press flavors its front page with gang glorification.

Next . . and equally important . . the proper advertising and exploitation of pictures . . especially, as influenced by the studio.

In the case of 'Secret Six,' again MGM backs it production with advertising brains . . again new laurels for Pete Smith and his gang for the 'true-appeal,' crashing ad-copy and layouts.

In fact, the complete thea-

(Continued on Page Two)

15 Features For United Artists

New York.—Tentative plans call for about 15 features on the United Artists 1931-32 program. Sam Goldwyn will produce eight; Howard Hughes three; Roland West at least one, with the balance coming from D. W. Griffith, Chaplin, et al.

•

Double Bill Feature Craze Hits Fla. Publix Houses

Tampa.—The double bill policy has struck here in full force in all Publix houses. Regular prices are being maintained and newspaper advertising space has been increased.

•

"Strange Interlude" On MGM's New Program

Metro-Goldwn-Mayer today completed negotiations for the purchase and production in talking picture form of Eugene O'Neill's "Strange Interlude." It will be released as one of the big units on the 1931-32 program.

•

Keith's Philadelphia Will Continue Para. Pictures

Philadelphia.—Despite the Paramount-Warner peace pact, Keith's will continue to show Paramount films. With that house leading, neighborhood independents will also continue to be served with Paramount pictures.

Blue Laws Nagging Penn. Exhibitors

Philadelphia.—The open Sunday situation in Philadelphia is an "off-again-on-again Finnegan" proposiiton, After an amendment to the Schwartz Bill, which would permit Sunday baseball under local option was passed, the entire bill we defeated by a close vote in the Legislature.

The close decisions on all of the open-Sunday measures in this session of Legislature, has encouraged countless Anti-Blue bills and it seems most evident that before the session is closed at least one major modification will be passed.

'Seed' Closes— Carthay Dark!

"Seed" closes at the Carthay Circle Theatre Sunday, May 25th, and this theatre will go dark to keep the Chinese company. This precipitates the amazing situation that Los Angeles, for the first time in history, is without an "ace" long-run house. Several suitable features are available, but studio execs are hesitant about taking the chance of spotting them in either the Chinese or Carthay.

•

Philly Theatres Back To Vaud.

Philadelphia.—Vaudeville is apparently gaining strength in Philadelphia. Following the success of the first week of vaudeville's return to the Earle, a Stanley-Warner theatre, the Fox, which plays Fanchon and Marco, exploited its show in terms of "ten acts" rather than in the unit idea which has characterized previous exploitation. It is also rumored that several of the larger neighborhood theatres were considering a return to vaudeville.

•

H. B. to Dallas Convention

H. B. Franklin leaves tomorrow night for Kansas City, from where he will go to Dallas to attend the first Hughes-Franklin convention, scheduled to open May 25.

•

Hal Roach Returning

Hal Roach, who has been in the East for several weeks, is expected to return to Hollywood the first part of next week.

PHILA. BUSINESS BOOMS 'FRONT PAGE' OPENS BIG

Philadelphia.—For the second week in a row, the Earle Theatre captured the spotlight on movie business in Philadelphia. With a gross of $24,000, this theatre led the town on a comparative basis. The picture "The Sin Ship," figured only slightly in the business, with the stage show getting all the credit.

"Skippy" slumped in its third week at Keith's and was withdrawn. It figured for $10,000, a reasonably high gross, for four days. It was replaced by "The Front Page," which got $6,000 for its first two days, indicating a good week. Both "Svengali" and "Indiscreet" got off to good starts, the former with $20,000 at the Stanley and the latter with $21,000 at

(Continued on Page Two)

THE Hollywood REPORTER

Vol. IV. No. 24. Price 10c — TODAY'S FILM NEWS TODAY — Monday, May 4, 1931

TELEVISION STUDIO HERE

Giant Studio to Be Constructed In Hollywood by RCA for Broadcasting of Programs

New York.—David Sarnoff and Hiram Brown will land in Hollywood about May 10 to pick out a location for a giant television studio that will be used for the manufacture and broadcasting of a televised program all over the country at a time shortly after January 1, 1932.

Insiders have been guessing regarding the visit of Sarnoff and Brown at this time. Sarnoff has never been to Hollywood since Radio Pictures and RKO-Pathe have come into being. Officials of both studios stated that Sarnoff's visit was for the purpose of looking over the properties of his company, but the real reason is to pick that television studio site and get things started on its construction.

Those familiar with the progress of television up to this time are of the opinion that the Radio Corporation of America could launch a program within ninety days and have sufficient receivers spotted throughout the country to assure success from the start.

What Of MGM's Chances For 1931-32?

FROM this observers seat here in Hollywood it looks as if nothing short of a panic can keep Metro-Goldwyn-Mayer out of top position in the production of box office pictures during the coming year.

What this company did for the exhibitors last year in furnishing the best money-making lineup in pictures, looks to be a cinch for a repeat because of:

1. Irving Thalberg.
2. A smooth-running, contented studio organization.
3. The "money-no-object" way of making pictures.
4. Some of the best story property in the business.
5. A well balanced writing staff.
6. Stars with a box office draw.
7. Good directors.
8. Gilt edge financial status.

When one thinks of the production of motion pictures his first thought naturally goes to Irving Thalberg. This young fellow is head and shoulders over any other producer in the business. No one will contradict that. He knows pictures and picture values and is the greatest "doctor" for sick pictures the industry has.

The organization back of Thalberg, built by the hand of Louis B. Mayer may have an equal, but certainly no superior. There is a contentment among the workers at Metro-Goldwyn-Mayer that is rarely seen in a Hollywood studio. This contentment has more to do with the making of good pictures than any other single factor.

Metro-Goldwyn-Mayer spends more money on the making of its program of pictures than any other company in the industry. Naturally, there is a reasonable budget for each and every production, but once the story is set money is not spared. If a picture is finished and requires added scenes, remaking in part, or entirety, this is done.

With J. Robert Rubin at the head of the story department in so far as

(Continued on Page 2)

Clara Bow Starts One At Para. Today

Clara Bow puts on the make-up today (Monday) for the initial shots for "The Secret Call" at Paramount, with Stuart Walker, stock and stage director, at the megaphone. She's doing a play which Belasco did on the stage, "The Woman," by William DeMille, to be released as "The Secret Call." Charles Starrett, leading juvenile on the stage will be Clara's leading man.

Fox Stockholders Meet Postponed to May 15th

New York.—The annual stockholders' meeting of Fox was again postponed until May 15th. Reason advanced is that auditors have not completed financial report.

"Front Page" In Philla. Para.

Philadelphia.—"Front Page," the Howard Hughes-United Artists picture, has been booked into Keith's here. This is the first time a picture other than a Paramount has played this house.

Screen Advertising OK'd By Associated Agencies

Washington. — Report submitted Friday by committee on screen advertising, American Association of Advertising Agencies gives this medium clean bill of health.

Long Island Vitaphone Studios Close Down

New York.—Warner Brothers Vitaphone studios, Flatbush, L. I., will close May 9th for reconstruction. They will remain inactive until June. The studio staff is being retained for preparation work during the layoff period.

Para.'s Pictures In Warner House

Philadelphia.—The first Paramount picture to play in a Stanley-Warner house since the split in these two organizations occured a year ago, appeared at the Capitol Theatre this week, a downtown Stanley house, in "Unfaithful." It was the first definite acknowledgment that the breach be-

(Continued on Page 2)

"Women Of All Nations" Being Remade At Fox

After six previews, a lot of shouting by small town Women's Clubs and a Hays slap or two, Raoul Walsh has been doing a lot of re-shooting on "Women of All Nations" to purify the opus for general consumption.

Understood that the new title will be "Disorderly Conduct" in order to get away from the rumpus started by the other monicker.

U. F. A. Takes Long Term Lease on N. Y. Theatre

New York.—The Columbus Circle Theatre has been leased to UFA for a long term period for the showing of their own product.

Pola Negri Arrives Today

Detained on account of a temporary illness, Pola Negri is scheduled to arrive today from New York.

ZUKOR TO GUIDE PARA'S PRODUCTION PROGRAM

New York.—Adolph Zukor is going to play a big part in all production matters for Paramount. This does not mean that Jesse Lasky is abdicating the throne which he has successfully graced for a number of years in the organization, for he will nominally remain at the head of the production activities of the company to all intents and purposes. It does mean, however, that Zukor is going to take a greater interest in the selection of stories and casts, as well as the picking of new starring material, than he has at any time within recent years.

There is to be a Production Com-

(Continued on Page Three)

Three Sections Set For "U" Sales Meet

Universal has divided its annual sales convention into three divisions, the first of which opens in New York tomorrow with over 100 men attending the far eastern sectional conclave. Carl Laemmle, Sr., will address this meeting and probably will attend the two other meetings, one in Chicago next week and the other in San Francisco a few days later. To date, Laemmle, Junior, has no plans to be present at any of the three conclaves.

THE REPORTER

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TRADEVIEWS

(Continued from Page 1)

authorized by the same people who are "hollering" the longest and loudest at this time . . The people who have thrown away millions in useless stories; in the selection of ideas for pictures that have no values, by contracting for people who never had or ever could find any place in pictures; by assigning relatives and friends to important positions around the studio . . People who, because of their positions, interfere with the work being carried on by others WHO KNOW.

If they must cut, let them cut the inefficient supervisor, the stupid production heads and all that goes with them . . CUTS THAT WILL REALLY MEAN SOMETHING . . cuts that will cause pictures to become better . . cuts that will bring our business back to the good old days, cuts that will cut us all a piece of cake.

●

THERE is nothing wrong with the picture business but bad pictures . . and the one factor contributing to bad pictures is the supine executive who—not only has struck out—but is still standing at the home plate yelling for another ball.

CUT OUT ALL THE STAGNANT BRAINS THAT INFEST MANY STUDIOS AND TURN OVER THE TASKS TO THOSE WHO CAN AND WILL FUNCTION AND THERE WILL BE NO REASON FOR FURTHER PANICS AND THE RESULTING EFFORT TO RECOUP FROM THE POCKETBOOKS OF THE VERY PEOPLE THAT LEAD THEM OUT OF ALL THE TROUBLE . . THE ACTOR, THE WRITER AND THE DIRECTOR.

Hughes Starts Today Making 'Ground Hogs'

After nearly three months of careful preparation as to story and the right artist in the right place, Howard Hughes today will start shooting on his air comedy, tentatively titled "Ground Hogs."

Spencer Tracy is set for the leading male role. Tests have been taken of virtually every girl with screen aspirations in Hollywood for the femme lead oposite Tracy. Howard Hughes will pick one this week.

Ed Sedgwick is going ahead with the sequences in which the feminine interest is not needed.

Sidney Toler and George Cooper make up the trio of male players who are outstanding in the story. It is a post-war air yarn with three fliers going places and doing things. They spend a lot of time in Arabia.

Hughes has spent a lot of do-re-me on this yarn. He spent a lot of the same stuff on "Hell's Angels." He expects the same kind of box-office results.

●

French Picture Makes Big Hit In Berlin

Berlin.—"LeMillion," the French picture, is a tremendous success here. The newspapers went for it like a ton of bricks and it is doing the business of the town.

The UFA picture, "Dzug 13 Hat Verspaetung" (Train 13 Hours Late) was hissed and whistled off the screen.

All studio activities continue at a standstill with not a camera turning in all of Berlin.

cream puffs and SLAMS

'BAD SISTER'

Philadelphia
Earle Theatre

Public Ledger
Nothing heroic or pretentious, but just a good old-fashioned story that you will like.
Record
A simple tale, told so many times, in so many different ways, that only the splendid treatment it received in this picture could make it interesting and entertaining.

'BORN TO LOVE'

Syracuse
Keith's Theatre

American
One of those pictures which holds an audience almost breathless from start to finish, and then leaves it with the belief that it has witnessed one of the best pictures of the year.

'CAPTAIN APPLEJACK'

Syracuse
Dewitt Theatre

American
Fun, thrills, fact and fantasy are combined in this all-laugh comedy.
Herald
The play still holds a fair measure of entertainment, but honesty compels the statement that Warners have turned out just a program picture.

'THREE GIRLS LOST'

Syracuse
Fox-Eckel Theatre

Post Standard
Not a particularaly deep or sensational story but it does contain some of the most natural dialog I have heard in a picture for some time and it's moderately good entertainment for an hour or so.

'THE SECRET SIX'

Syracuse
Loew's State Theatre

Post-Standard
It's a good gang story, with lots of shooting and plenty of excitement for those who like it.
Herald
Highly exciting, action - packed melodrama moving with amazing speed from climatic scene to climatic scene.

'SUBWAY EXPRESS'

Syracuse
Keith's Theatre

Post-Standard
A really good murder mystery with the element of suspense sustained throughout the entire picture.
Herald
An average mystery thriller; its faults are forced comedy—repitions to boot—and flat dialog which makes the extended cross-examination monotonous to an irritating degree.

'THE FINGER POINTS'

Waterloo
Iowa Theatre

Courier
A rousing and robust drama of the racketeers with elements of suspense, surprise, romance, thrills and tingling adventure.

'LADIES' MAN'

Waterloo
Paramount Theatre

Courier
The story is gay and interesting, and sparkles with clever repartee.

'DAYBREAK'

Jacksonville
Florida Theatre

Times-Union
A comedy-romance of only passing interest. That this piece fails to reach great heights is obviously due to faulty editing, for on every other score the film has genuine merit.

'HELL BOUND'

Jacksonville
Imperial Theatre

Times-Union
Good performances by the entire cast offset a rather dull story and superficial direction.

THE LOWDOWN

Can it be possible that Hollywood's BIG ROMANCE, of two years duration has gone blooey??? The young producer (party of the first part) has been beauing a young social bud about, these past two weeks; while the beautiful star (party of the second part) has attended parties unattended by the party of the first part! Everybody hopes its just a little rift—and not a big breach.

●

A writer at a big studio gets the prize for self denial and a citation for concentration. While a high-powered and noisy crap game was going on in his office, he calmly banged away at his typewriter on a story with a Salvation Army background.

●

One of the wags approached a Universal studio executive last week and asked him if he would like to act as master of ceremonies at the gala closing of "Seed" at the Carthay. He was promised billing in the ads and all.

●

A distinguished star, who was not only on the wagon, but right up in the driver's seat during the filming of a picture, fell completely off the aqua vehicle the last day of shooting. After the last scene was in the can, the star awaited the recorder's "Okay" . . got it . . collapsed and toppled off a fifteen-foot parallel. No damage done.

●

He walked out of a preview theatre. The gawkers greeted him with "Ohs" and "Ahs" and "There he is." A little girl asked him to sign her autograph album. He did. His pal said, "What d'ja do that for—it may be a phoney note." Business of quick dashing back to the little girl. He tore the page out of the book, pocketing it, amid the jeers of the crowd and quickly dashed away.

●

Carl Laemmle, Jr., resents being greeted as "Junior." Wonder if Carl, Jr., realizes that his dad owes a lot of his popularity to the fact that the industry not only knows him as "Uncle" Carl but calls him so and—he loves it. What with the younger Laemmle's eternal smile "Junior" is not out of place and may go down in picture history as has his dad's monicker "Uncle."

●

A young star, who in our opinion, is quite talented and charming, has a little act all her own which in her naive way of showing off for the rest of the cast. This dainty star wears complete camera make-up for rehearsals! Clever. What?

●

Winsome Winnie Winslow, casting directress for Educational Studios, just returned from a six weeks vacation trip in the East ostensibly in search of new talent. The lowdown is that the winsome one became engaged to a millionaire Chicagoan. Good for her, she is deserving of it.

●

A famous young star has been the practically uninvited house guest of another and even more famous star, several times recently. Each time she has been accompanied by a charming gentleman. What this young star does not know, and probably would not believe if she were told, is that the company of the man is very much desired, while her own is not.

Radio-RKO-Pathe Banquet Big Three

William LeBaron, Radio's vice-president in charge of production, staged a banquet last night at the Ambassador in honor of Hiram Brown, David Sarnoff, and S. L. (Roxy) Rothafel. The studio's entire list of stars and featured players attended.

Last night's affair at the Ambassador in honor of the same trio of executives, was a joint banquet of officials and heads of departments of both Radio studio and RKO-Pathe. Directors of both studios also attended.

●

Radio Set-Up Permanent

David Sarnoff, through official studio channels, announces that he is through wielding the axe on Radio studio personnel, and the present set-up will remain as is throughout the current year.

●

Warner Signs Bennett

Richard Bennett has been signed by Warners-First National to appear in "Safe in Hell."

Rowland Brown Re-instated At Fox Studios

Fox has returned Rowland Brown's directorial portfolio and he has been given "The Yellow Ticket" as his next production.

Studio claims the reason Brown was taken off the directors list is they believed "Quick Millions," Brown's initial megaphone effort, was not a box-office picture.

This is contrary to Fox executives' wild jubilation when "Quick Millions" was previewed and their showering him with bonuses for the fine showing with his first directorial venture.

However, if "The Yellow Ticket" clicks, Rowland will be reinstated as a full-fledged director and will also be assigned Hemmingway's "The Sun Also Rises."

Elissa Landi will head the cast of "The Yellow Ticket."

●

LaRoque-Banky Back From Tank Town Tour

Rod La Roque and Vilma Banky have just returned to Hollywood. For seven and a half months they have been doing one-night stands in "Cherries Are Ripe." 'Twas a great show, they say—for the small towns—but never reached the New York level.

●

Calvin Loses Appendix

Frank Calvin, assistant to the president of Cecil B. DeMille Productions, Inc., was operated on yesterday for chronic appendicitis.

●

Fox Drops Bogart

The contract of Humphrey Bogart, who has been doing juvenile leads for Fox, has expired. It will not be renewed.

●

Comedy Role to Hatton

Raymond Hatton gets the lead comedy role in Eddie Dowling's vehicle, "Honeymoon Lane," which is being made at the Metropolitan studios.

●

W. E. Denies Cuts

(Continued from Page 1)

over the country and users of Western Electric equipment are demanding that they be relieved of the unreasonable expense which is entails.

Despite Dodge's statement that there will be no geenral cut, it is a foregone conclusion that Western Electric must make some adjustments with the users of its equipment. Smaller theatres, finding it increasingly difficult to operate on a profitable basis believe that Schlesinger's statement relative to excessive initial costs will force Western Electric to meet his new plan.

●

Slash Salaries Soon

(Continued from Page 1)

subject to date are of the opinion that they should not suffer due to production mistakes that are costing millions a year and argue that good pictures are doing more business at the box-office than was ever known in the long history of pictures.

Those asked to cut are also arguing that every company in the business with the exception of Pathe published a profit statement of their operations during the past year and ask "if you are making money why should you ask us to cut our salaries?"

Added to the above that very few of the major theatres have reduced their admission prices to meet the general trend of any business depression that producers are trying to sell contract people.

THE Hollywood REPORTER

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THE LOWDOWN

Do you know why Louella Parsons gives cool nods and frigid glances to May Sunday these days, after long years of friendship? And isn't the reason ridiculous?

•

That terrible noise you hear far into the night—if you are unfortunate enough to live in the neighborhood, is not the dying wail of an agonized soul, but the heroic effort of a well known star, to become a singer. She has suddenly decided to give in to an overpowering urge for SONG. Well, she's a little late and very loud.

•

Studio press agents are giving each other the run-around lately, with the "pass and double pass" system in effect.

One p. a. diplomatically refused a booking agent admission to the lot, but was kind enough to give him high recommendations to another studio publicity chief, who, the first p. a. said, would be more than happy to take care of him.

Now the booking agent is being highly recommended all around, but no passes are forthcomng.

•

A well known supervisor has recently become so incensed over what he justly deems the unfair newspaper treatment accorded a well known actress and her marital troubles, that he will no longer vist the palatial homes of those who, in his opinion, condoned the article. According to Hollywood gossip, practically everyone shares his wrath, though his reaction IS a bit drastic.

•

Sam Mintz, Paramount writer, without high school or college education to his credit, crashed the University of Southern California on Friday last and again on Monday of this week, when he delivered lectures to the Advance Sociology Class and to the Bridge Hall class, both motion picture branches of U. S. C. Mintz' talks were on the construction of motion picture stories, and were given under the sponsorship of Dr. Boris Marcovin. So Sam went to college after all.

•

With all kinds of fortune-tellers, crystal gazers and what not easing the ills of the world, Pete Harrison is taking it upon himself to go the seers one better. He's going to prognosticate the box-office value of books, plays and stories which execs buy for picture production. If producers follow their program announcements in the future as closely as they have in the past, Pete won't be a fortune teller, he'll be a miracle man.

Harmony With Producers Is Agents Goal

With more than 40 in attendance, the first open meeting of the newly organized Motion Picture Artists Representatives and Managers Association was held in the Beverly-Wilshire Hotel Monday night.

Twelve new members joined and pledges were received from six more who will come in the near future. When these are definitely accepted, the organization will enumerate agents and representatives who handle the great majority of the industry's talent.

All agents promise enthusiastic support to the new by-laws and code of ethics, and have pledged themselves to collaborate with studio executives, as well as to cooperate with each other, for the betterment of all concerned.

Members feel that, through the Association a better understanding will be fostered between all agents, producers and clients. Particular stress will be laid upon the ironing-out and regulating relations between producers and agents, with the objections raised by the studios adjusted to the satisfaction of all.

To consolidate the organzation upon a firm foundation, Monday night's meeting passed a resolution that after June 1st, no new members will be received unless they have been established as agents for at least one year, and that no one will be eligible for membership unless he has been licensed on or before April 27th of this year.

Tax Cut Brings Joy To Small Berlin Exhibs

Berlin.—As a relief to the smaller exhibitor, a special sub-committee of the Municipal Council, in conjunction with the Tax Committee, has approved tax reductions for theatres whose admission price does not exceed one mark. The much desired special relief for the summer season was not forthcoming, however.

'Honeymoon Lane' Stars At Metropolitan

Sono-Art Productions started shooting "Honeymoon Lane" at the Metropolitan Studios yesterday. William J. Craft is directing Jack Nevne's original story and the cast includes Eddie Dowling, June Collyer, Raymond Hatton, Noah Beery, Armand Kaliz, Adolphe Milar, Mary Carr, Lloyd Whitlock and Corliss Palmer.

Klangfilm Wins Suit.

Berlin.—Klangfilm has won another victory in its series of court battles on alleged infringement. Some time ago, the company sued Melorob-Naschinen and a Berlin theatre, claiming improper use of several of its patents. Defendants were enjoined from further use or sale of the equipment, and in addition, ordered to idemnify Klangfilm.

Fox Dusts Off Shelved Mackail Picture

Fox is dusting off the Dorothy Mackail picture, "The Mad World" that has been resting on the shelf for months. Retakes and added scenes are going to be shot by Hamilton McFadden. Mackail is back on the lot.

Santell East With 'Long Legs' Print

Al Santell is leaving for New York with a print of "Daddy Long Legs" for home office inspection.

Fish Yarns

Mack Sennett will finally get his deep sea stuff on the screen. This time in a series of shorts through Educational under the tag of "Cannibals of the Deep."

All Gangster Pix Get 'Sugar Coats'

With practically every studio in the industry grinding out gangster pictures, the wise boys have figured out a neat scheme to hood-wink the Hay's office, slip under the bans on this type of picture in many spots, and kid the public into the theatres.

The scheme is simple. Studios claim they are not making gangster films. They are stories of real life depicting actual conditions in a certain strata of society! The theme may exploit the underworld or a racket, but as far as studios are concerned, they are NOT gangster pictures.

This disguise comes to the high point when the picture is shown. Exploitation, publicity and advertising is being carefully camouflaged so that no hint of the gangster element is given. Every other angle known to the box-office is used.

And these "stories of life" have been a great boom to the b. o. as exemplied by the success of "The Secret Six" and "The Public Enemy."

TRADEVIEWS

(Continued from Page 1)

flops of the year will come out of material, either books or plays, that have cost the producers a fortune for the rights.

•

We say—put the same elements of showmanship into pictures that made "Ingagi" and "Ten Nights in a Bar Room" the attractions they have been and still are, and the broken down morale in most every studio will snap back to normal and producers will forget about cuts and start handing out bonuses.

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DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE WEST
ROOSEVELT HOTEL IN HOLLYWOOD

'Gland Parade' Next for Ates; Tryon Signs

PRODUCTION NEWS

Rosco Ates' next starring short comedy for Radio is "The Gland Parade," an original by Tom Lennon and Harold Schwartz. Schwartz will direct with Louis Brock producing.

Kenneth Thomson, Frank McHugh, Arthur Stone, Wade Boteler, Frank Conroy and Al Herman have been signed to complete the cast of "Gangster's Wife" at RKO-Pathe. Helen Twelvetrees stars with Tay Garnett directing. John Garrick and Ricardo Cortez are featured.

RKO-Pathe is considering signing Al Rogell to a contract due to studio executives' enthusiasm over "The Whoop-Te-Do Kid" (temporary title). If the deal goes through Rogell will draw the directorial assignment for Eddie Quillan's next, "Lady Killer."

"Thanks Again," second of the group of Average Man comedies, starts shooting today at RKO-Pathe with Edgar Kennedy starred and Harry Sweet directing. Four shorts are now shooting at RKO-Pathe.

Joan Crawford's next at MGM will be screen verson of Edward Knoblock's "The Mirage."

The title of the new Educational-Vanity comedy, starring Glenn Tryon, has been changed from "Elbow Room" to "A College Racket." This comedy, comleting the series of Vanities, is scheduled for release June 14th.

CURTMAN FOX STUDIO

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No One Ever Misses Reading the LOWDOWN

IF ANYTHING in a paper has 100 per cent reader-interest, The Lowdown gets just that, and how! From the mightiest executive down to the lowliest porter, that Lowdown column on Page 2 of THE HOLLYWOOD REPORTER is the second thing they turn to— after they've read the REPORTER'S exclusive NEWS of the industry . . . And here's some more Lowdown: There are no hushed loyalties and no hidden alliances in the policy of THIS paper. We print what's New when it is NEWS, accurately, independently, authoritatively, understandingly . . Executives, directors, writers, distributors, agents and exhibitors read every word . . With a set-up like that to shoot at, plus the Greatest Net Paid Circulation in the Field, here's the ONE place you can "click" with your advertising story.

Read— Quoted— Bought by Space-Wise Advertisers—

THE HOLLYWOOD REPORTER

GREATEST NET PAID CIRCULATION IN THE DAILY FIELD

HERE'S HOW

To Break Records . . . Yes, Even Those of 'Cockeyed World' . . . With Fox's Nutty Sequel—

'Women of All Nations'

First—Read Brief Reprint Of Review

Direction Raoul Walsh
Photography Lucien Andriot
Story Barry Connors
Dialogue Barry Connors
Cast: Victor McLaglen, Edmund Lowe, Greta Nissen, El Brendel, Fifi Dorsay, Marjorie White, Joyce Compton, Humphrey Bogart, T Roy Barnes, Chas. Judels, Bela Lugosi, Jesse Devorska, Albert Dresden

The potential box office value of "Women of All Nations" is a matter for conjecture. Like its predecessor, "The Cockeyed World," this will have its particular following; those who like their humor broad with the good old Anglo-Saxon turn in dialogue and their situations at least bordering on the risque, will vote it high in entertainment value; those whose sensibilities quail at such rough and ready repartee will find its amusement qualities questionable.

The critic will find the picture more or less of a repetition with some new angles in laugh production, but producing nothing of startling originality. In between the introduction of well built up gags, the picture lags.

Raoul Walsh, who first brought to the screen the Lawrence Stallings and Maxwell characters, "Flagg" and "Quirt" gives further revelations concerning the ribald adventures of that robust, riotous trio, Edmund Lowe, Victor McLaglen and El Brendel, against a background of marine activities. Walsh has allowed himself a wider range in dialogue and situations without leaving any tangible evidence against which the censor can lay his blue pencil; hence it is all according to the mind.

Here We Go—

THE ABOVE is a brief reprint of purely the reviewer's slant, so that you may have brought again to your attention The Reporter's personal slant on the actual merit of "Women of All Nations" as a production.

What this picture possesses, however, in sales value is Nobody's Business. To our way of thinking, it's up to you to Break Records . . even those of "Cock-Eyed World" . . and we are assuming that you did top business with the "Nations" predecessor. The new one is a natural in BILLING, from the title to the tail.

If you are a member of the Fox circuit, you will probably be forced to mess up your whole campaign with a lotta unnecessary credits. If you're not . . and independent . . you can fire a beautiful box-office broadside on Concentration of Names, Laughs, Title, Laughs . . and more Laughs.

We agree with Jimmie Grainger heartily on "forget the title of 'Cock-Eyed World'." It may stir up trouble and that won't be to the merry. "Women of All Nations" is just as much a censorship problem, so why say "Here's a Censorship Sequel?"

Laughs is your theme . . . Laughs will get 'em started . . Laughs will keep 'em coming!

'Laughs' Above All—

Lay off too many legs . . . lay off arty pictures of cross-country women . . . lay off passionate kisses . . . you don't need the sex here and it won't do a bit of good. And the title hints all of that necessary.

Don't play this up as another series of adventures . . . ye gods, they're more than adventures . . . and don't spoil it with such hack lines as "faster, fresher, funnier than ever," which fits any comedy . . . even a short.

Sell Entertainment

Don't worry about the risque phase. Or the censors, from any angle. Let them do the worrying. Follow the suggestions of this Here's How . . . and you'll be selling entertainment . . . which is what this picture has—aplenty. There will, of course, be those who will disapprove of the picture's theme . . . but who are you that can hope to please everybody? The majority is in your pocket right now. If you were a manager in the old vaud days, you'll understand this campaign easily. Bill your display items . . . your entertainment values a la Headliner, next in line, and so on, down to the 'supper-hour' angles.

Let Title Alone

Whether you consider this picture a "wow" or a "groan" isn't so much to the point as the fact that you know you are going to send your people out laughing . . . yea screaming. They are going to sing that box-office song as they leave your theatre . . . but how to get them in.

The title is a natural . . . so forget it . . . just let it do its own work . . . don't play your ads up to the title . . . don't play your exploitation up to it . . . just give them the title, the combination of names and let it go at that.

Old Pal, Hoke!

What you have to sell in this picture is the thing the people are going to laugh at . . . the thing that is going to entertain them . . . the old reliable HOKUM.

We have framed an ad on this page . . . framed it in the vaudeville style . . . shot it full of hokum.

In the past McLaglen and Lowe have been the big shots . . . but in "Cock-Eyed World" El Brendel gave them a run for their laughs. . . He's back at it again in this picture . . . and even more so.

Play Up Brendel

Keep El Brendel's name right up to the front . . . play it up . . . register him for big laughs. It is certain they can't afford to leave him out of the McLaglen-Lowe combination. Building him now . . . with this picture . . . will give it that little addition that is smart selling. You can't go out and sell this with the same stuff you sold their last product . . . the customers want a little something more. El Brendel is that something. Don't only play him up in your ads . . . give him space in your lobby . . . equally big with Lowe and McLaglen . . . and in all exploitation.

Women, Oh Yes!

Of course, there must be the woman angle in a picture of this type, and in this case Greta Nissen tops the big list of box-office personalities because she is the big item in the McLaglen-Lowe Main Sex-Event . . . ten reels to a decision—but there is Fifi Dorsay "Wiz Zat French Appeal" . . . Marjorie White who raises hell no matter what picture she is in . . . Joyce Compton with the lure and what-have-you that makes them glue their eyes to the screen when she puts her stuff over.

Exploit Laughs

In your exploitation handle it from the hokum angle . . . keep it tied entirely around laughs . . . If you shoot a truck around the streets with a loud speaker system . . . let nothing but laughs come out of the speaker with a sign reading . . . "They're laughing at Victor McLaglen, Edmund Lowe and El Brendel in "Women of All Nations" at . . . . Theatre" . . . Give them laugh charts . . . laugh barometers . . . Tie everything around laughs . . . use the word plentifully. You dont' have to refer to the "Cock-Eyed World." You don't have to play up a lot of beautiful girls . . . it won't mean a thing to this picture. Keep in mind that it is hokum and laughs . . . then go to it.

• The suggested copy in the accompanying ad is given you merely as a theme for advertising generalities. Twist—Revamp—but stress Laughs, for this one is purely a Hoke Opportunity Door to Capacity. •

BACK ON THE JOB—
To Make the Nation
LAUGH AGAIN!

'Long Time No See' Together . . . But—Here They Are Again . . As Side-Kicks . . . and Side-Splitters . . . With Their Scraps Over Women!

VIC EDDIE
McLAGLEN & LOWE

They're The Nation's Fightingest Nuts . . .
The Screen's Battiest Pair of Battlers . . .
And Now . . If You Please . . Add Another . . .

EL BRENDEL

Certainly the World's Dumbest Dumbell . . .
King of that Delirious Dynasty—'Dizzydom.'

And . . . with 3 such Crazy Comedians at Bay . . . Naturally there would be WOMEN . . . and Oh, Man!—Oh, Maid!—Oh, Multitudes of Both Sexes!—What Women! Especially, Yes VERY Especially—

GRETA NISSEN

That Enticing, Alluring, Fascinating . . .
(Add 40 more tempting adjectives and you're still right—)
and
FIFI DORSAY . . . MARJORIE WHITE . . . JOYCE COMPTON
All In

The Big Screen RIOT *Of the Season*

'WOMEN OF ALL NATIONS'

Two Finished, U Starts 3 More Immediately

Completing two features yesterday, Universal now has one production and a serial in work, with three features scheduled to start immediately.

"Ex-Bad Boy" with Robert Armstrong and Jean Arthur heading the cast under Vin Moore's direction, and "East of Borneo" with Rose Hobart and Charles Bickford with George Melford directing, are the two pictures completed yesterday.

"Heaven on Earth," being directed by Russell Mack starring Lew Ayres with Sidney Fox, and "Danger Island," a serial featured Kenneth Harlan are in work.

The three films starting shortly are "Waterloo Bridge," Rose Hobart and Kent Douglas in cast with James Whale megaphoning; "Strictly Dishonorable" with John M. Stahl directing; and "Lasca of the Rio Grande."

Neumann To Direct 'U' Mystery Thrillers

Universal's series of mystery thrillers titled "Shadows" will be directed by Kurt Neumann, European dramatist. First of the group is "The Volissimo Case."

Radio Laboratory Okay

After several changes in building plans, blue prints and budget for Radio Pictures' new film laboratory have been stamped "Okay," actual construction will star very soon. Construction was formerly held up awaiting official city permission.

Starz Jumps To Publix

Dallas—Frank Starz, who recently resigned his job as RKO district publicity man, now has a similar job with Publix, supervising the work for de luxe houses in Houston, San Antonio, Dallas and a few other spots.

Jno. Breeden At Para.

John Breeden, youthful stage player who made his talking picture bow two years ago, will return to the screen under the Paramount banner as a featured player on a term contract basis.

Bergerman-Johnston In

Stanley M. Bergerman and John LeRoy Johnston returned last night from San Francisco where they attended the western division convention of Universal's sales force.

Morgan on 'U' Shorts

Gene Morgan will start on a series of two-reel comedies at Universal upon completion of hs current vaudeville tour in July. Edward Kaufman will supervise. "The Lovable Chiseler" is number one.

Anita Louise At 'U'

Anita Louise, under personal contract to Charles R. Rogers, has been signed for a prominent role in "Universal's "Heaven on Earth."

Bosworth At Radio

Hobart Bosworth has been assigned the lead oposite Edna May Oliver in "Fanny Foley Herself."

Carey-Booth In Serial For Mascot Pictures

The "Trader Horn" leads, Harry Carey and Edwina Booth, are slated to appear in a Western serial, known at the present writing as "The Vanishing Legion." Mascot Pictures will produce at Tec-Art studios. In addition to Carey-Booth as co-stars, Frankie Darro, Bill Desmond, Philo McCullough, Joe Bonomo and Eddie Hern have also been cast. Oh, yes—and Rex, King of Wild Horses, will gambol through this Western opera.

Sarecky's New Contract

Louis Sarecky has re-signed at Radio as a supervisor with more money and for a long term. His present assignment is "The Reckoner" and his next is "Six Weeks in Reno," a comedy take-off on the Nevada divorce mill, co-starring Wheeler and Woolsey.

Cast Complete— 'Personal Maid' Ready

With the cast of "Personal Maid" completed, production on this picture which stars Nancy Carroll and features Pat O'Brien, will start next week at Paramount's Long Island studio.

Mary Boland, Donald Meek, George Fawcett, Hugh O'Connell, Gene Raymond, Ernest Lawford, Charlotte Wynters, Dorothy Stickney, Jessie Busley and Clara Langsor make up the complete supporting cast of players, all of whom are from the Broadway stage. Monta Bell will direct.

Para. Signs Fashion Plate

New York.—William Daly, social regesterite, who posed for the pictures in Arrow Collar advertising, carrying the line "He got the job," has been signed by Paramount for a part in "Girl Habit."

Goldwyn After Girl For 'Street Scene' Lead

Samuel Goldwyn is in the midst of a heavy testing spree for the feminine roles in Elmer Rice's "Street Scene," which King Vidor will direct.

Sally O'Neill and Frances McCoy are two who have been tested for the lead. Miss McCoy's contract with Fox is reported to have been dropped.

Title For Dietrich

Paramount has selected "The Lady of the Lions," an original story by Bartlett Cormack, as Marlene Dietrich's next starring picture. It is an ultra-modern yarn with a European background.

Josef von Sternberg will direct. Cormack and von Sternberg are working on the screen treatment.

the heritage of enviable

PRESTIGE

Read— Quoted— Bought by Space-Wise Advertisers—

It's almost a Herculean task to reach the heights of reader-confidence the Hollywood Reporter has clinched in so short a time. Defiant, fearless and sincere reporting did it. This Industry welcomed a fresh youngster bubbling over with the fervor of sincere journalism. You read our Tradeviews and found them independent; you read our Previews and found them unbiased. You saw we had no hushed royalties, no hidden alliances. From that honest credo, you watched us build from an idea into the FIRST PUBLICATION in the Motion Picture Industry . . Executives directors, writers, distributors, agents, exhibitors—they all Read and Quote THE REPORTER. That whole-hearted support from a bouquet-sick public has created that most enviable of heritages: PRESTIGE . . . That's why advertisers realize that The Reporter wields a mighty influence over a tremendous army of high-incomed readers. That's why it becomes the medium in which to tell your advertising story. Phone HOllywood 4741.

THE HOLLYWOOD REPORTER
TODAY'S NEWS TODAY

Greatest NET PAID CIRCULATION in the Daily Field

John Barrymore May Move To Paramount

The rumor that Paramount is considering John Barrymore as the star of "Dr. Jekyll and Mr. Hyde" is gaining in strength.

Studio placed "Dr. Jekyll and Mr. Hyde" on the program and announced to the convention salesmen that Fredric March would star and Mariam Hopkins enact the feminine lead. But recent trade papers spreads have omitted the cast completely, hinting at a forthcoming announcement.

At present Barrymore is free to accept such an offer as his contract was completed at Warners several months earlier than expected. This came about through Barrymore dropping plenty of cash in the Hollywood Bank fiasco and the rushing into production of "The Mad Genius" and "Svengali" so the star could get his pay check. "Svengali" was originally slated to be made next fall. No new contract was signed for future productions.

To date Barrymore is understood to have no definite outlook for pictures or stage as his price is set at a high figure.

'Strictly Confidential' Next Picture for Bebe

Bebe Daniels' next starring picture for Warner-First National will be "Strictly Confidential," and original story by Walter De Leon and Robert Presnell.

Rambling Reporter

Some of them are thinking about taking their certificates in this or that picture company and papering the walls of their beach houses . . . Yes, it's that bad . . . and more . . . Film row is a wailing wall . . . Norma Talmadge is not finished with pictures. She has the urge but will not go to bat unless she has the story. If she gets one Paramount may release it . . . And there is a lot to that Harry Cohn-Paramount yarn on page 1 today . . . When Hiram Brown told the gang at the Radio banquet Monday night that Bill Le Baron was there to stay, the gang applauded for eight minutes . . . And they clocked the time . . . Popular guy and a great guy. Radio heads just beginning to realize his great value . . . And Billy Haines had such a trip planned for his first European jaunt . . . "Lil" Tashman looks like a Hawaiian with her Malibu tan . . . "Roxy" is no fool. He remembers years ago when he tackled production with his unit programs. Was it a flop? . . . Plenty of chatter about the picture stems and what will happen. All guesses and most of them bad. But be sure of one thing. This business is NOT going to fall. The inside is that a lot of people want to grab the companies at bargain prices. If you don't know who they are, we will tell you in this column a little later . . . However, did you hear the inside on the affair of the Wiggin (of Chase) and the Clarke (of Fox)? . . . With it all MGM goes along with seemingly little worry and scant notices at the stoc kticker . . . Hi Ho.

THE Hollywood REPORTER

Vol. IV. No. 43. Price 10c. TODAY'S FILM NEWS TODAY Friday, May 29, 1931

Radio-Warners Deal

Indications That Radio-Keith-Orpheum May Take Over Warner-First National With Warners to Remain in the Revamp

New York.—With the desertion of the banks that have been financing the Warner-First National organizations, the compulsion of the Warners to use their own financing in keeping the companies and theatres going, plus the known holdings of John Raskob, "Mike" Meehan and other Radio boosters in Warners, the story going the rounds of film and financial circles here to the effect that Radio-Keith-Orpheum will absorb Warner-First National is given quite a bit of credence.

There has been a hint for many months that the tremendous holdings of Raskob and his group in Warners was not merely for speculation purposes. That powerful group has had its eyes on the Warner Theatres, the Warner studios and the Warner organization, and insiders have been

(Continued on Page 2)

TRADE VIEWS

THAT there is a maglignant growth in the film business is beyond the question. Everyone involved knows it. Admits it. The greater fear is its nearness to the incurable stage.

The root of the cancer, if it is as bad as that, is in the spotlight to everyone except those guilty of spreading the disease.

And that disease is the Politics of Wing-Clipping!

Its scope and spread is so far-reaching in the industry today, that there is little, if any, room for aggressiveness. The rottenness of production can be laid at no other door than the lack of aggressiveness. Without it, no business can succeed. Naturally enough, without it, the film business is in the frenzied state of political and financial agony.

Every corpuscle of rotten blood is represented by department heads and subheads playing politics — In Fear of Their Jobs!

●

THE situation is so bad that the so-called Man-Power Problem has ceased to exist. In its stead has risen the Yes-Power Problem. Who in this business doesn't know that his 'spot' in the executive line-up depends entirely upon maintaining his prestige? The easiest way is through the muffling of ideas not his own.

If a subordinate becomes an Aggressive, he becomes a thorn in the department head's side. His wings are quickly clipped. He is nicely and properly put on the spot. If he remains Aggressive, the skids are deftly placed. Out he goes. If he has learned his lesson, he joins the rank and file of politicians. He waits his chance for promo-

(Continued on Page 2)

Author! Author!

A Culver City sage says that there were so many writers working on one picture at RKO-Pathe that at a recent preview of the epic, somebody yelled, "Author!" And the entire two front rows of the preview section stood up and glared at each other!

MGM Adopts Gov. Operations

All departments of Metro-Goldwyn-Mayer are on a governmental basis. They have a president—a cabinet—a senate and a house of representatives.

John Leitch, efficiency expert, who has installed similar operations in many big corporations, is in charge of the trick at MGM.

Louis B. Mayer is the president, his cabinet consists of executive heads of the different departments. The senate is made up of department heads. The representatives are elected by each department.

The entire body will meet monthly. The senate will meet weekly, as will the representatives.

By this plan the studio ills will be discussed and voted on. If a movement is passed by both house and senate it will go to the president and his cabinet for approval and passage.

Vincent Lawrence On Paramount Script

Vincent Lawrence is doing the screen treatment of "No One Woman" that will soon go into production with Lothar Mendes directing and Carole Lombard in the featured role.

Chaplin To Direct In England

London.—It is understood here that Charles Chaplin has signed a contract to direct an all-British talking picture of empire-wide importance. Negotiations were handled by Lord Tyrrel, British Ambassador to France.

Further developments of the contract hint that Chaplin may receive court honors and a title as a result.

Details of the purported production are not known.

Tec-Art Fire Quickly Squelched

Fire which broke out on the Tec-Art lot yesterday morning threatened for a time to do serious damage. Quick work on the part of studio attaches, together with the fire department, brought the blaze under control.

Hoot Gibson's "The Wild Jack Horse" had just been completed Wednesday and about 100,000 feet of film went up in smoke. Fortunately the negative was in the vault and was undamaged.

Pabst Heads German Film Organization

Berlin.—G. W. Pabst has been elected to succeed Lupu Pick, deceased, as head of the Organization of German Film Workers. The meeting was attended by authors, composers, directors, artists and cameramen.

Mix and Univ. On Picture Contract

New York.—Reports along film row have it that Carl Laemmle, Jr., has signed a contract with Tom Mix to star in a series of westerns to be made when Mix finishes the current circus season.

Deal is said to call for Mix putting up part of the money for production and each picture to cost around $50,000. The star will have a cut on the receipts.

Garbo May Appear On Austrian Stage

Vienna.—Greta Garbo is reported to have accepted an invitation from Max Reinhardt to play a star role at the opening performance in his new open air theatre in Leopoldskron.

Miss Garbo is to spend the summer in Leopoldskron and also visit Vienna and Berlin.

'Pam' Berman Elevated

Pandro Berman, former assistant to William LeBaron, has been made an associate producer at Radio. John E. Burch gets the Berman job.

Radio Drops 2 Asso. Producers

Douglas MacLean and Bertram Milhauser, associate producers at Radio, are leaving at the expiration of their present contracts. Options were not exercised by the studio.

Hollywood Bank Payoff

Beginning June 1st the superintendent of banks will begin mailing out dividend checks to the depositors of the defunct Bank of Hollywood. Commercial accounts will get 15 per cent and savings accounts 20 per cent.

New Rome Studio Completed

Rome.—The new studio here has been completed. It will house Italian productions solely and will be operated in conjunction with the government. Klang-film sound will be used.

Ina's Star Billing

RKO-Pathe has definitely decided to give Ina Claire full star billing in "Rebound." Star's name will precede picture title in all advertising, publicity, and film main title. 75 per cent billing for Miss Claire. 100 per cent for "Rebound."

Geraghty-Northcutt Wed

Gerald Geraghty, son of Tom Geraghty, secretly married Laolyn Northcutt, stepdaughter of Chandler Sprague, in Riverside last Wednesday. Carmelita Geraghty acted as a witness.

NO SALARY CUTS AT RADIO

Directors to Conserve Production Costs

Joseph I. Schnitzer, president of Radio Pictures, and William LeBaron, production head, will advise workers on the Radio lot that there will be no salary cuts in the organization at this time or at any time in the near future.

A meeting of all directors on the lot was called in the annex of the commissary on Wednesday, which was given straight-from-the-shoulder talks by both Schnitzer and LeBaron. The salary question came up and all were advised that Radio has no idea of cutting the pay checks.

The directors were asked to do everything they could to conserve expense, but at no time to chop off a dollar where it would hurt the picture. It was suggested that the directors watch the leaks that ordinarily come up during the production of a picture; not to hire any more extras than were absolutely necessary; not to use too much time with non-essential shooting. Schnitzer and LeBaron put the proposition to the directors in a manner that puts the burden of saving and conservation right in their laps.

Radio is the first studio that has come out flat-footed against any cuts in salary. Warner's New York

(Continued on Page 2)

UFA-Cosmopolitan Opened In New York

New York.—The American show-window for UFA pictures was opened here last night with quite a bit of fanfare and much pomp. The UFA house is the old Hearst-Cosmopolitan, remodeled and with the most modern sound equipment. The screen attraction was "Der Grosse Tenor," starring Emil Jannings, plus a very unusual UFA short, "The Last Pelicans of Europe."

MOST B'WAY HOUSES FLOP ONE OF POOREST WEEKS

New York.—With the exception of the Strand, Winter Garden and Mayfair, most of the Broadway houses took a terrific flop in business last week. The Paramount hit a new low level of all time with "Dude Ranch" at $35,500. The bright spots were the Strand with "Public Enemy" and the Winter Garden with "The Millionaire."

This is the estimate of the bad news:

ASTOR—"Trader Horn," 13th week, $15,000.
CAPITOL — "Tailor Made Man," $55,000.
CENTRAL—"Dirigible," 4th week, $13,700.
GLOBE—"Iron Man," 2nd week, $12,000.
MAYFAIR—"Born to Love" 8 days, $30,500.
PARAMOUNT—"Dude Ranch," 6 days, $35,500.
RIALTO—"Gun Smoke," $25,000.
RIVOLI—"The Tarnished Lady," $26,500.
ROXY—"Doctor's Wives," $81,500.
STRAND—"Public Enemy," $63,700.
WARNERS—"The Flood," $3,500.
WINTER GARDEN—"The Millionaire," 3rd week, $24,800.

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Three New Warner Houses To Open

New York.—Warners will open houses in Youngstown, Ohio, Morgantown, W. Va., and Torrington, within the next 30 days. The first to open its doors will be Youngstown, May 14.

•

Laemmle Seeks Grahams For "Once In Lifetime"

Carl Laemmle, Jr. is understood to have opened negotiations with Howard Hughes to borrow Carroll and Garrett Graham, under contract to Hughes, to do the adaptation for "Once In A Lifetime." The Grahams authored "Queer People," still on Hughes' list of future productions.

•

Fouce Supervises Work On "Dirigible" Versions

Frank Fouce, former editor of a local Mexican paper, is supervising the dubbing in business for the German and Spanish versions of Columbia's "Dirigible."

•

Louis Calhern Arrives

Louis Calhern, featured in the Broadway hit, "Give Me Yesterday," and recently placed under long term contract by Warners, arrived in Hollywood last night and started work this morning in the second lead with William Powell in "The Co-respondent," which Alfred E. Green is directing.

•

First "Titan" Selected

Radio has classed its production, "Consolation Marriage," among the six which will be rated as Special Titans.

Laughs At Studio Doors

Hollywood is having many laughs at former lot favorites trying to crash the studio gates. Wives, mothers, daughters and sons are being given the thumb in the latest outburst of studio efficiency.

No Road Shows For Radio

Radio will not release any of its pictures as road shows during the coming year, but will release the entire program of 36, including specials, on a day-and-date basis. This fact was one of the important spots of the recent Radio sales meet.

Day-and-date releases of Titans such as this season's "Check and Double Check" and "Cimarron" will form the basis for campaigns in exploiting and selling the big ones on the new program.

Radio's national newspaper advertising system will be followed out on even a larger scale and ballyhoo the releases as they are spotted from coast to coast.

•

Mary Astor To Star In Lawson Original

John Howard Lawson has completed the script of his original story, "Daughter of Joy" in New York. Mary Astor will be starred in this Radio Picture, which is Lawson's third this year.

•

Beaumont, Not Robison, To Direct "Great Lover"

Harry Beaumont, not Arthur Robison, will direct Adolphe Menjou at MGM in "The Great Lover." In support Menjou has Irene Dunne, Ernest Torrence, Neil Hamilton and Cliff Edwards. Edgar Allan Woolf and Gene Markey did the adaptation.

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Tradeviews

(Continued from Page One)

selves upon a wild spending orgy with the thought that it only requires money to make good pictures, and a consequent run of bad pictures resulting from this financial insanity. Radio's past history is proof otherwise.

As an individual production organization of major proportions, Radio is the infant of the industry. But the baby has grown and will continue to grow along safe and sane lines. Every step of its progress has been with a sure foot and its future movements will see the same movement. Radio's ascent to the top will be builded upon a foundation which will keep it there once it has made the grade.

The production organization of Radio has just started to function. At the beginning William LeBaron, aside from his efforts in turning out a satisfactory product, had to build a studio —buildings, organization and everything. Now the buildings are up, the organization started and his only worry now is the making of good pictures.

Joe Schnitzer, the president of Radio, has moved his desk to the studio to lend a hand in the perfection of Radio's product. Joe knows pictures and their values and together with the knowledge of LeBaron, plus a happy, contented organization under them, a better quality of pictures will be the result.

The organization stunned all of Hollywood with its announcement of a $1,000,000 picture right at the time the grief sign had been hung on every lot. "Cimarron" was the result. This company will make as many $1,000,000 pictures as the costs of making the best pictures require, knowing that if the entertainment value is there, the costs will be returned with a good healthy profit.

The highlight of the recent Radio sales convention here was the instructions of both Schnitzer and Charles Rosenzweig (the sales head) directed to the salesmen—to deal fair with exhibitors and not to oversell them on the price or force them into taking more pictures than they could take care of. These instructions carried out should find a ready response from theatre owners. The president and sales head of the company demand fair play and are justly entitled to the same treatment in return.

Radio Pictures and the theatres that play their product are set for the year.

Jones May Finish Golf Short In East

Unless shooting is greatly speeded up on Bobby Jones' golf series at Warner-First National, this group of 12 shorts may be completed in the East with Atlanta or Long Island as possible locations.

Jones wants to be in New York, via Atlanta, on legal business, two weeks before June 23. This means that he will leave around June 1, and five more of the golf shorts are yet to be made.

Number 8, titled "The Brassie," started shooting yesterday with Loretta Young, Claude Gillingwater and Allan Lane in the cast. George Marshall directing.

•

Famous Paris House Wired For Talkies

Paris.—The Theatre Edouard VII, one of this city's best known legitimate houses is to be converted into a talkie theatre. Maurice Lehmann, owner, has just signed a 12-year lease with Pathe-Natan. Renovations start immediately.

•

Paramount Purchases Marcin's "Silence"

Rights to Max Marcin's stage play "Silence" have been acquired by Paramount. The picture will go into production shortly with Clive Brook heading an all-star cast.

ALICE WHITE

In Norma Talmadge's Picture "The Dove"

A Part With a Punch

Granite 9145

The Hollywood Reporter

Vol. IV. No. 35. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, May 19, 1931

Slash Salaries Soon

All Companies to Institute Payroll Cuts, Reaching Every Department, 'General Depression' Gets the Blame

The bell is about to ring on the salaries of all studio employees from production heads to office boys. All major producers have agreed to make the cuts with the hope of taking care of overheads caused by poor business in the theatres directly attributed to bad pictures.

These cuts will take on the form of a general economy wave. It will be eased in with the argument that the cost of living has been materially decreased during the past year, with the prices of everything, (but film entertainment) reduced and, with less money coming in at the box-office, studio workers must expect less in the weekly pay envelope.

It is understood that when present contracts of stars, casts, writers and directors have expired, they will be offered new tickets at a 10 or 25 per cent cut.

Squawks have put in their appearances already. Players, writers and directors, approached on the

(Continued on Page 2)

FRANK VIEWS

WE ARE in favor of anything that will make for better pictures . . If lowering the salary of the actor, writer or director will contribute to the making of smash attractions — pictures that will bring more money in at the box office, then by all means cut their salaries to ribbons . . However, we would like to be informed as to what effect the smaller pay checks (for the real creative brains of the industry) will have on the production of good pictures.

The motion picture industry has never been faced with such a problem as that which confronts it at the present time. Most of the pictures are bad. The majority of theatres are losing money and in order to correct this evil, those guiding the destines of our business, jump up in panic and shout "WE MUST CUT ALL SALARIES."

Suppose this cut is put into effect. Suppose it is applied to every single individual connected with the making of pictures . . How is that going to help the product that fans are willing to spend money to see?

•

WE AGREE that costs can and should be cut. . . There is no excuse for any picture going higher than a quarter of a million in production expenditure.

Some of the greatest successes of the past year have been made under that figure.

But cutting costs does not make for better entertainment.

What actually should and must cut, are the very reasons for the great costs, and they are not the salaries of actors, writers or directors. They are foolish expenditures

(Continued on Page 2)

Ohio Exhibs Fight For Open Sundays

Cleveland.—Local option on Sunday motion pictures granted by the Ohio Legislature some weeks ago is running up against its first snag in Cleveland Heights, a local suburb. All Sunday amusements, even golf, are under the ban in this community. With theatre operators endeavoring to line up the working classes to vote favorably on the question when it appears on the November ballot, the wealthier residents, now well organized, are waging a fight to keep the question off the ballot entirely.

Influences are at work to throw the whole question back into the Legislature for further consideration. However, Cleveland Heights exhibitors are appealing to brother operators throughout the state to consolidate their patrons into one great force that will decide the issue in November.

Three Tax Bills Worry Florida Legislature

Tampa—The third theatre admission tax bill was introduced in the Florida Legislature yesterday. This one asks for a ten per cent levy on all admissions. First bill asked for only a five per cent tax on admissions; while the second called for 10 per cent on everything over fifty cents.

Hughes Signs Ben Hecht

Ben Hecht has been signed by Howard Hughes to do the dialog on "Queer People." He will handle it in New York. The several treatments of the original prominent writers are being mailed Hecht today.

Cormack's Wife Injured

Mrs. Bartlett Cormack, wife of the prominent writer, was seriously injured over the week-end in an auto accident. She is now in the St. Vincent Hospital. It is said she will recover within a week.

W. DeMille Back to Para.

William De Mille just signed a new term contract with Paramount. He will be moving his effects back to his former camping ground within the next month. The new contract becomes official July 1.

'U' Troubles With Picture Budgets

Universal's financial budgets on new pictures to go into production is being shot full of holes with requirements of cast, production needs and shooting schedules.

It has been their idea to knock out eight quickies at a top figure of $40,000 each. The first one set and ready for production is carrying a budget of $105,000.

They contemplate ten big features at the assumed expenditure of $200,000 each. The first about ready for the opening gun has a ticket for $285,000 against it if they go through with the present requirements.

Mayer Host To Royalty

Louis B. Mayer today will entertain Prince and Princess Takamatsu, of the Japanese royalty at a luncheon to be given at the MGM studio. The Prince is the younger brother of the Emperor of Japan.

Revivals To Help Berlin?

Berlin.—First run theatres here are going in for revivals of former successful pictures, both silent and talkie, with the hope of getting some cash admissions that have been absent for too long a period.

Rose Hobart Walks

Rose Hobart walked off the set of "East of Borneo" at Universal yesterday, and out of the studio, due to an argument with Paul Kohner, the supervisor of the picture.

A Trifle Late

Paramount was vitally interested in "San Michele," the book by Dr. Axel Munthe—that is, if a good treatment could be found for its tricky theme. Several good writers were put on the job. It happened that a really fine treatment was unfolded. Paramount rushed to the proper source to purchase the rights. Imagine their embarrassment when it was discovered that Doug Fairbanks had already put his cash up for an option.

Western Electric Denies Service Cut

Cleveland.—H. W. Dodge of Western Electric denies that there either has been nor will there be any cut in the service charges on that company's equipment. Certain houses, recently reclassified, have received reductions, but these are not to apply generally.

Rumors of the Phonofilm announcement, reported exclusively in yesterday's REPORTER, already have reached the ears of exhibitors all

(Continued on Page 2)

H. B.'s Secret N. Y. Trip

New York.—Harold B. Franklin created a world of surprise by arriving here yesterday. Announcements from the Coast tagged him as being in Dallas, Texas, attending the first convention of the Hughes-Franklin midwest theatres. His visit here is shrouded in deepest mystery.

WARNER-F. N. ALIGNMENT

Causes Many to Sit On Uneasy Seats

With Warners taking the bull by the horns and deciding over night to combine the production forces of Warner-First National, those drawing salaries from both organizations are sitting on the uneasy seat for want of information on what will happen in the combination.

So far no one of any importance has been cut off with the exception of Bobbie North. Others will go, however—plenty of them. But who and when is a question.

Hollywood was speculating on the logic of the move inasmuch as it may be the waving of a red flag in the eyes of the Attorney General's office. But everything went O. K. with the merging of the sales forces, and with the sound argument that plenty of money could and would be saved with the combination of studio forces.

The entire industry is congratulating Daryl Zanuck on his move up to production head of both organizations. With four or five smash hits in as many months, Warner heads figure he was the baby for the job. It is reputed that the new setup makes it possible for co-ordinated effort on pictures, regardless of 'brand.'

No name will be put on a production until it has been finished and then the New York office will tag it a Warner or First National production.

Three Regionals—No National Columbia Meet

New York.—Columbia joins the crowd holding regional sales meetings instead of nation-wide conventions. The first is set for New York on May 27th. Second starts at Chicago May 31st and the third in Hollywood on June 6th. The announcement of the coming year's product—2 features, 104 shorts and two series of eight part western serials will be made in New York. Joe Brandt, Jack and Harry Cohn, Lou Metzger and Maurice Goodman will attend all three meetings.

THE Hollywood REPORTER

Vol. IV. No. 31. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, May 13, 1931

Fox Films Face Crisis

Bankers Beg Hoover Okay Loew Merger—"Bill" Fox to Head Combined Groups?

Washington.—The group of bankers interested in the financing of Fox Film conferred with President Hoover yesterday on the dire straights in which that company now finds itself. They take the position that the only solution is the merging of the Loew interests.

William Fox is with the group, and if the President and Attorney General will okay the proposition, he stands ready to buy back for $10,000,000 the interest, for which Harley B. Clarke paid $18,000,000. That he will head the joint companies is a foregone conclusion. It is said that Hoover will listen and undoubtedly act favorably. Otherwise, there seems little doubt that the company is headed for receivership and liquidation.

Bankers are all set and willing to give permanent financing to the man, who has proved that he is a showman and understands the picture business. On this premise Clarke and the banks must hand back Fox Films on the same basis it was turned over to them at

(Continued on Page Three)

What About Fox Film Plans For 1931-32?

IN THE opinion of this writer, Fox has the poorest production organization of any major company in the industry and there is little chance of improvement as long as the present production heads hold sway.

Fox has announced 48 pictures for 1931-32 with titles for each and most of the casts set. You can get any odds you ask around Hollywood that not 3 out of the whole 48 will see production as outlined in their announcements.

There is no lot in Hollywood where the hit or miss style of making pictures is so exemplified. Recently we know of a director starting a picture with a title and a very expensive set. He had no story and knew it. He told the studio heads he was minus a story and they agreed with him with the explanation "we have to have something in the can under this title delivered in New York in six weeks so do your best." The director had been working ten days with an overhead of $15,000 a day, and STILL had no story.

Never in the long history of the picture business has a studio had such wonderful opportunities to rank as a top-notcher, turn turtle — and shoot for the booby honors.

It's the old story of no team work, and everybody shooting for individual glory. Very like

(Continued on Page Two)

Capitol Plunges On Stage Talent

New York.—Biggest money ever spent for stage attractions in movie house will be handed out next week by Capitol Theatre management here to George Jessel, Helen Kane and Vincent Lopez and his band as attractions to offset sinking business expected because no picture big enough for box-office draw is obtainable.

Dietz' Play On Philly Dog

New York.—Tonight's a big night personally for Howard Deitz, director of MGM advertising and publicity. His play, entitled "Bandwagon," will open as a legitimate attraction in Philadelphia. If successful, it may reach Broadway within a fortnight.

RKO Shunts Flat Rentals

New York.—Charles Rosenzweig, sales head of Radio, says company's sales policy will be largely guarantees and percentages instead of outright sales.

Epics' Hat In Prod. Ring

New York.—Talking Pictures Epics will be in the 1931-32 field with six features and 12 shorts. Of the features "Monsters of the Deep" and "Mexico Today" now are ready for distribution.

Hughes Signs Boasberg

Al Boasberg has signed with Howard Hughes to do additional comedy construction work and dialog for "Ground Hogs."

Walsh Goes Play Hunting

Raoul Walsh, Fox director, left last night for New York to vacation for a month. He'll look over Broadway's crop of plays. No future directorial assignment was given him before he left the Fox lot.

'U' Bombs With Plus Fourteen

Chicago.—Carl Laemmle, at the Universal convention here today, threw a bombshell not only into the assembled delegates, but into the ranks of the entire industry as well. In addition to the 26 features already announced Universal will produce 14 action features. These pictures will be crammed with action and, more important, dialogue will be reduced to the absolute minimum.

Some of the 14 will be made at Universal City; the remainder will come from outside sources.

Sennett to Direct Moran & Mack For Educational

New York.—Earle Hammons, president of Educational, has closed with Mack Sennett to direct the first Moran and Mack feature, with option for the second. Either Sono Art-World Wide or Tiffany will release.

No Summer Vaud. In San Antonio

San Antonio.—On order of Hiram Brown, president of RKO-Pathe, Texas musicians and stage hands in all RKO houses in this district have been given the customary two weeks' notice. Projection operators will walk out in sympathy. Step means abandonment of vaudeville in RKO houses for the summer at least.

Arliss Signs 3-Yr. Contract

New York.—George Arliss has signed with Warners for the next three years. Arliss sails from here for England May 29, on vacation.

BROWN-SARANOFF AFTER TELEVISION STUDIO SITE

Hiram Brown, David Sarnoff and S. L. (Roxy) Rothafel are arriving in Hollywood tonight. Roxy is coming to help shape the RKO 1931-32 production program and may remain in an advisory capacity in the studio. While here Brown and Sarnoff will go over the entire RKO and Pathe program, but will devote most of their attention to selecting a site for the new television studio.

Meanwhile the Trenton-American Television and Theatre Corporation has been formed in New York and Brown and Sarnoff are getting set to go in for television in a big way. They have taken over complete control of Translux Theatres in which they formerly owned a big slice and showing that they mean business the "Twin Translux Houses" on Broadway will open next Friday.

THE Hollywood REPORTER

Vol. IV. No. 29. Price 10c. TODAY'S FILM NEWS TODAY Monday, May 11, 1931

Huge Theatre Merger

Business Salvation Plan of Major Circuits May Get U.S. Okay as Investor Safeguard

New York.—A gigantic move is underway on the part of Paramount-Publix, Fox Theatres Corp., Warner Bros. and RKO in which the conferees place their hope for the salvation of the theatre operating business. The plan proposes a territorialization of theatre operations, meaning that certain properties now handled by one company will be swung over to the one in command of the situation in that particular territory.

Sales managers, with Jimmy Grainger of Fox and S. R. Kent of Paramount carrying much influence, are sitting in on the conferences with a view to protecting distribution of their product. Warner Brothers are causing some difficulty by making claims which the others consider as greatly overvaluing their properties as well as the earning power of the circuit.

Various attempted side deals, too, in which Fox and RKO figure largely are furnishing stumbling blocks, barring the way to equitable consummation.

In discussing the plan, one vitally

(Continued on Page Three)

TRADE VIEWS

AL BOASBERG, in the special "Writers' Number" of the Hollywood Reporter published last Friday, made the following comment in a well-pointed signed article:

"In the coming season, Hollywood is to produce at least one hundred pictures that call for the services of a comedy writer, and . . assuming that there are ten good comedy writers in this town . . which of them can write ten good comedies in a year?"

The answer is plain enough.

We are going to have another year . . featuring a lot of time-clocked comedies, together with the usual amount of time-clocked dramas.

A survey shows that 92 per cent of time-clocked pictures are screen cheeze.

And no survey is needed to reveal the fact that the public is disgusted with such diet . . that the box-office is constipated . . and that the financial backers are bailing out the hangman's rope.

Meanwhile the news ticker reiterates warning after warning . . here's a wire coming up right now on the tape—it's from Kansas City—let us give it to you as it comes:

THEATRES IN MIDWEST DOING VERY POOR BUSINESS WITH LESS GROSS BUSINESS . .

There's no news in that, and it's high time to check our

(Continued on Page Three)

Hughes Lifts Prod. Veil At UA Studios

United Artists studio expects to break the darkness that has hovered over the lot for the past few months and start production on two films within ten days.

Howard Hughes will place "Ground Hogs," the air comedy which Ed Sedgewick will direct, before the cameras within a week, and Samuel Goldwyn plans to start production on "Palmy Days," starring Eddie Cantor, shortly thereafter.

●

Warners Bros. Seek To List More Stock

New York.—Warner Brothers on Saturday sought permission of the Board of Governors of the Stock Exchange to list 43,169 additional shares of common stock. This is a direct result of the purchase of the Class A stock of the Skouras Enterprises and the St. Louis Amusement Company.

●

George Arliss To Visit England On Vacation

George Arliss will leave tomorrow (Tuesday) for England and will stop off several days en route in New York. It is planned that he return in the fall to make another picture for Warners as yet untitled.

'Secret 6' May Start Chin-Crit Doubleup

The plan of playing the same picture day and date at the local Chinese and Criterion theatres may be inaugrated shortly with the exploitation announcement that "Due to thousands being unable to obtain seats to the capacity showings of 'Secret Six' at the Criterion, this sensational attraction will appear simultaneously at the Chinese Theatre, beginning . . . etc."

FWC execs look favorably upon this gag, believing it will be a big bolster for the last half of the MGM hit, as well as nicely establishing the new policy before the appearance of Fox' "Women of All Nations" under the new double-up plan.

●

Frederick Martin Dies

London.—Frederick Martin, Paramount English executive and since 1916 head of all European advertising and publicity, died suddenly here Friday.

Liemert Park Added To Hughes-Franklin

Still another link in the H-F chain was forged Saturday, when Harold B. Franklin signed papers with Walter Liemert, whereby the latter immediately begins construction on the new Liemert Theatre in Liemert Park, Los Angeles. Morgan, Walls & Clements are the architects, Pacific Mutual Finance is behind the building, and the seating capacity is set at 1600. Opens November 1.

The new "Studio" theatre on Hollywood boulevard at Hudson, which the REPORTER previously announced as the Hughes-Franklin "modern" version of the Trans-Lux automatic idea, will open its doors August 1. The engineers of the Hughes Development Company, in connection with S. Chas. Lee, the architect, are said to have developed a new revolving door and several novel features enhancing the "automatic" slant.

●

Argentine Gov. Induces Less Theatre Advertising

Buenos Aires.—With the Argentine Government frowning upon excessive advertising space used by local theatres in advertising attractions, operators have gotten together and agreed upon a 40-inch per picture policy. Government believed that if theatres could afford to spend hugh amounts for advertising, they could stand a boost in taxes. All theatres are in line.

●

Paramount Millions For French and L. I. Studios

New York.—With $8,000,000 budgeted for production in its studios in France and $15,000,000 set for the Long Island unit, Paramount will immediately plunge into the greatest production year in its history.

●

Junior Laemmle To N. Y.

New York.—Carl Laemmle is reported to have cancelled his contemplated trip to Europe and will remain in New York until Laemmle, Jr., arrives here on a combined business and vacation trip. Junior is expected to leave Hollywood within a week.

Here's Doings Of Day With Writers

Robert A. Donaldson, veteran film press agent, and newspaperman who recently crashed the pages of Liberty mag with his "Air Devils," yesterday terminated his eight month's with universal, as a member of that studio's publicity staff. Will E. Wing was also given his notice as of yesterday. The present "U" economy wave is blamed for the layoffs.

Joseph Santley wrote and directed "Oh, Oh Cleopatra," one of the two short reelers to feature the Masquers series. Bob Woolsey, Bert Wheeler, Dorothy Burgess, Edmund Breese, Claude Gillingwater, Montagu Love and Ken Thompson are in the cast. Lew Lipton and Eddie Welch did additional dialog.

Dashiell Hammett has come through with another screen thriller, "The Glass Key," which Paramount has grabbed for Gary Cooper with John Cromwell getting the directorial assignment and Bartlett Cormack the adaptation and dialog.

John Harrington has been signed by Trem Carr, of Monogram Pictures, independent producer, as film editor for the 28 independent productions scheduled for Monogram's 1931-32 list. Harrington arrived from New York Tuesday.

•

Lesser-Rosenberg Unloading 'U' Houses?

New York.—Mike Rosenberg is here to assist Sol Lesser with the Universal theatre situation which may result in "U" getting rid of its remaining theatre holdings.

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Paramount Wants Another 'Chang'

New York.—Meriam Cooper, producer of "Grass" and "Chang" is reporting with Paramount to make another outdoor production.

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Col. Buys Hughes Story

New York.—Columbia has purchased the screen rights to Rupert Hughes', "The Rented Boyd."

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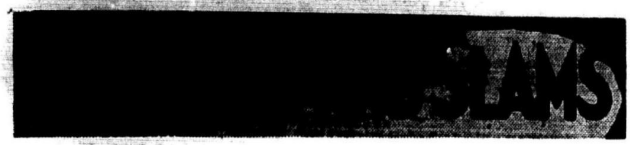
New York Buzzes Fox

(Continued from Page 1)

similar amount. This would give the Fox organization a $20,000,000 capital upon which to work during the first year. Conditional upon Fox's returning to the business, he is asking an 18 months' leeway from all creditors in order to whip things into shape.

At the Fox office, it is stated that there are no money troubles at all, inasmuch as the Chase National Bank has accepted the five-year bonds and that everything is going ahead as planned.

However, Clarke implies that he may decide to step into the position of chairman of the board, providing he can name the man who will become president and operating head. It is understood that he has three suggestions for this office. They are Oscar S. Oldknow, Harry Arthur and Jimmie Grainger, with Clarke's preference shown in the order named.



'VIRTUOUS HUSBAND'

New York City
Globe Theatre

Sun
It is a feeble little effort at good, clean fun. It tells its tale meekly and unobtrusively, and the result is a fair enough farce idea wasted.

Post
Manages to be funny in a blatant way. It is slender stuff, but even its palpable absurdities take on a certain silken smoothness under the skillful manipulation of the cast.

World-Telegram
There is a laugh here and a laugh there, but on the whole the film is dull and tiresome, simply because a fairly good basic idea has been treated with little or no freshness or imagination.

Times
Although little more than an audible animated photograph of the play, it is a subject that tickled the risibles of the audience. It has incidents that motion picture producers look upon as unfailing entertainment, but never at any point does it tax one's mentality.

Journal
It's a mildly diverting farce, developed in the wordy manner that results when a film director sets out to photograph a stage show instead of using the more elastic screen technique at his command.

'INDISCREET'

New York City
Rialto Theatre

Mirror
Miss Swanson, her voice and her clothes dominate the picture. They are interesting enough to sustain it.

Sun
It has a good enough idea, an idea indeed that should have either been carried through as straight farce, as serious drama or as musical comedy, but not, as it is, in the overlapping spirits of all three.

American:
A hit! It starts with a bang and rollicks pepfully along through reels of gaiety to a splendid laugh climax. There's pathos and drama, too. A well constructed vehicle gives the star every opportunity to run that well-known gamut of emotions.

News:
A fun feast. The comedy is contagious and the giggles are wild. Here's one indeed, to cure that down-in-the-dumps, spring-feverish feeling.

'YOUNG SINNERS'

New York City
Roxy Theatre

Sun
A sprawling movie that is not as effective as the footlight original—but by no means a bad show.

Mirror
It is Meighan who contributes most of the interest and makes this a passably entertaining little program picture.

'HELL BOUND'

New York City
Paramount Theatre

News
It is an entertaining picture, not as gory or as hard-boiled as they've been of late, but replete with action nevertheless.

Times
Mr. Carrillo gives an expert characterization, which makes for an occasionally exciting and nearly always entertaining film.

Sun
Just an old softie. It is composed of familiar happenings, episodes that have been used in other gangster films and furthermore, its dialogue and atmosphere are several stages removed from the reality of some of the best gangster bouts.

American
Twenty-two karat entertainment. "Hell Bound" brings us a fascinating, refreshing, scintillant new screen star in the stage favorite, Leo Carrillo. There are romantic interludes between its sterner sequences, and it is hard to say in which the star shines most brilliantly.

Mirror
A great underworld picture. It will amuse as well as thrill you. There is suspense in the picture from the first scene, and it is skillfully maintained.

Journal
About as hardboiled as a high school pageant portraying the landing of the Pilgrim Fathers. I am quite sure "Hell Bound" would stand a chance of being the worst gang movie ever filmed if it were not for Leo Carrillo.

'CAPTAIN THUNDER'

New York City
Warner and Beacon Theatres

News
Of little importance. Nothing new at all. Much that is crude. Not especially good casting. Uninteresting continuity. Not even particularly good recording. And scenery which jumps at times, although the background is picturesque.

Hurley Quits Warner Bros.

New York.—Arthur Hurley, director of Vitaphone shorts at the Warner Brooklyn studio, has left that company and signed to direct the Floyd Gibbons' series of "Supreme Thrills" which RKO-Pathe will release.

Lawrence Starts His First

Charles Lawrence, one of the principals of "Once In a Lifetime," started shooting his first screen effort yesterday on the Universal lot—"Fun on the Green" with Charles Lamont directing.

Five O'Clock Slant At Casting Offices

Three old-time big shots are playing insignificant roles at Universal. Grace Cunard, one time "ace" serial queen, is doing a supporting role in "Ex-Bad Boy." Frank Lanning, leading delineator of Indian roles since the movies first started, has a small role in "East of Borneo." Francis Ford, also a serial star of the old days, is doing bits in "Ex-Bad Boy."

Paramount has a bright future outlined for Peggy Shannon, the redhead who jumped into Clara Bow's role in "Secret Call" over night. Peggy will do the feminine lead in "Murder by the Clock" when she has finished "Secret Call."

Samuel Marx, dad of the four Marx brothers, at the age of 72, this week it putting on the grease paint for the first time. He makes his debut as a Thespian in his sons' Paramount funmaker, "Monkey Business," now in production.

Raymond Guion, juvenile stage player, to cast of "Personal Maid," which Monta Bell is shooting at Paramount's Long Island studio. Balance of cast, Mary Boland, Herbert Marshall, Donald Meek, Tamara Geva and Sue Conroy.

Frances Moffett and Claire Dodd are the latest feminine additions to Paramount's stock. Both added to "Secret Call" cast. Both hail from Broadway stage.

Dwight Jennings, Jason Robards, and William Scott have been added to the cast of Radio's "Full of Notions," which co-stars Wheeler and Woolsey.

Warners have signed Sally Blaine for the ingenue role in "The Star Witness," an original by Lucien Hubbard, co-starring Frances Starr and Chic Sale.

Joan Bennett's next assignment on the Fox lot will be one of the leads in "I Surrender" which Sidney Lanfield will direct.

Marjorie Rambeau has been signed for a prominent role in support of Ramon Navarro in "Son of India" at MGM.

Constance Bennett closed last night in "The Common Law" at RKO-Pathe and starts work today as the star of Warners "Bought" which Archie Mayo is directing.

Jimmy Savo's first two-reeler for Louis Brock at Radio will be "The House Dick." Lloyd French will direct.

"Skeets" Gallagher will have the chief comedy role in support of George Bancroft in "Rich Man's Folly."

Zazu Pitts has been added to the cast of "Penrod and Sam" at Warner-First National.

Frank Sheridan to "Reckoner" cast, which went into production this week at Radio.

Lucy Beaumont to Radio's "Full of Notions" starring Wheeler and Woolsey.

Jed Prouty to Paramount's "Secret Call" at the Melrose studio.

Edward Everett Horton to "Nancy's Private Affairs" at Radio.

Charles Gerard to Radio's "The Reckoner."

Noel Francis to "Nancy's Private Affair."

THE Hollywood REPORTER

Vol. IV. No. 38. Price 10c. TODAY'S FILM NEWS TODAY Friday, May 22, 1931

Double Bill Menace

Major Company Distribution Chiefs in Meeting Consider Plan for Elimination of Growing Dual Feature Program Evil

New York.—The distributing heads of all the major companies are meeting in the Hays office to devise ways and means of doing away with the growing practice of exhibitors playing two features on one program. The distribs are of the opinion that this practice is most damaging to the entire motion picture industry and its elimination will cause better conditions all around.

This double feature practice, started originally by small independent houses, has now grown to the big first-run chain theatres. Consequently, when the distributors get together they will find that the chief offenders in the racket of giving patrons three and fours hours of film entertainment are houses under their own roof.

Metro-Goldwyn-Mayer have come out flat-footed with a contract that specifically provides that no exhibi-

(Continued on Page 2)

TAPE VIEWS

THERE are a lot of things happening around the picture business. Here's a couple:

"They" say that Warners are in a tight fix . . . that the studio will close . . . that they have no money . . . that the company will be thrown in the Paramount lap . . . and a hundred other angles.

Let Jack Warner stick in a word or two . . . "So we are headed for the receivers . . . we are going to close down next week for six weeks . . . we have no money. That's great. We have been in the picture business for twenty-five years and every year of that twenty-five some of the boys have legislated us out of the business in some form or other. And still we go on, making progress, making pictures . . . Get that bunk out of your head. There will be no closing until we have produced all the pictures we now have on tap. We may close later, but it will be a closing for the preparation of another big group of pictures."

•

"THERE is nothing wrong with our financial affairs," said J. L., "any more than there is with any other company in the business. The $500,000 gross has slipped to $400,000 or $300,000. Business is not as good as it was. But give exhibitors a hit picture and his cash register will play a merry tune. Our business has been good because of good pictures. It will continue to be good for the same reason. We have plenty of money to carry on and there will be no closing until we make the move for a healthy reason and that reason will be time off for preparation."

And, there is the salary cut. How many of the studios

(Continued on Page 2)

Do You Believe It?

Wall Street rumors that Raskob is quietly selling his 400,000 or more Warner shares at the current market price. J. J. has been buying Warners down the ladder from 18.

Chains Will Close Smaller Houses

Many of the major theatre chains, and the smaller circuits as well, are contemplating a drastic cut in seating capacity by closing dud houses and concentrating on building patronage in the ones kept open.

Aware that most areas are greatly overseated, chain exhibitors are of the opinion that it is better to operate two houses at a profit than five at a loss or breaking even at best.

Various areas, according to reports, will close the doors of many theatres before the summer.

The recent opening of several de luxe houses will bring this plan into effect with force as the smaller theatres will not only lose business to the bigger and newer houses, but by darkening the smaller ones, the de luxers will benefit.

Harry Scott Is Van Beuren Chief

New York.—Harry Scott is now general sales manager of all Van Beuren products. Charles Klang, who has been in New York for the company, returns to Philadelphia in charge of that office.

Warner Bros. Cut Admission Prices

Both Warner Bros. local ace houses joined the admission price cutting sweep yesterday. At the Downtown house the morning tariff was shaved to a quarter, with 35 cents prevailing from 1 o'clock until five and the evening shows costing patrons 50 cents.

The Hollywood Boulevard Theatre will get 35 cents from one until five with 50 cents the night price. Children get in at either house any time for 15 cents.

Picture Stocks Hit and Recover

New York.—Amusement stocks were given a terrible shellacking in the early trading on yesterday's market, but recovered and, for the most part, gained all the lost ground.

Paramount and Fox were pounded the most, with the latter staging a big rally and closing two points above the close of the day before.

Multicolor Shorts For U. A. Distrib.

New York.—The series of short reels on American Indians photographed in Multicolor, will be released through the United Artists exchanges. Other than several musical shorts last year, this is the first time this organization has ever sold anything other than feature length attractions.

Negri Signs For 5 Years

Outcome of Pola Negri's screen tests netted the Polish star a five year contract which was signed yesterday by Charles R. Rogers. Original agreement negotiated by cable when the star was in Paris depended upon outcome of American film tests and called for only three pictures. Contract calls for exclusive services.

Studio is still searching for her initial talking production.

Pat Powers Has New Sound System

New York.—P. A. Powers will soon announce a new variable density sound system capable of recording 18,000 cycles. This is an offshoot of the Cinephone equipment "P. A." has been distributing for the last three years.

Al Christie To N. Y.

Al Christie is leaving tonight for New York on a three weeks' business and pleasure trip.

No 'City Lights' For Pantages

United Artists staged an eleventh hour "pull-out" on the local Pantages Theatre here in refusing to deliver a print of "City Lights" after the house had contracted for it and had their ads in the papers and posters on the boards.

"City Lights" was supposed to have opened at the Pantages (a Fox West Coast house) yesterday. The house was waiting for the print when informed it would not be forthcoming. Instead the picture was put back into the Los Angeles Theatre for a second run.

The feud between West Coast and United Artists will be renewed as a result of this move, and right at a time when everything seemed to be progressing to a settlement.

'Free Soul' For N. Y. Astor Run

New York. — Metro-Goldwyn-Mayer will give the Norma Shearer picture "Free Soul" a $1.50 Broadway run at the Astor. This follows the engagement of "Trader Horn" which ends June 2.

Paramount Musical Numbers to be Broadcast

Musical selections from "The New Moon" and "The Little Show" will feature next Tuesday night's Columbia chain broadcast of the Paramount-Publix radio hour.

FOX AND NON-THEATRICALS

Surveying Field for Distribution Leads

New York.—Fox Film is expected to take up the non-theatrical strings that were broken at the time William Fox sold out. Fox had been nursing an idea regarding the tremendous opportunity of producing and distributing pictures in schools, churches and colleges of an educational and religious nature. He had perfected plans for the production of many subjects right at the time he got in the automobile accident.

It is the idea of the present organization to start off with subjects from the Movietone News and Magazine, and with any kind of encouragement with this, they will go into production on a big scale.

Fox Film has quite a library of educational and religious subjects that were made at the instigation of Fox. These also will be used.

Ruggles Back At Radio

Wesley Ruggles is back on the Radio lot after prolonged illness and is busily engaged making tests for his original story, "Are These Our Children?"

M. P. Engineers Convention Opens Mon.

The Society of Motion Picture Engineers opens its semi-annual convention here Monday. In addition to a large attendance of local members, delegates are arriving from all parts of the country and Europe.

Sessions wil be held in the Hollywood Legion Auditorium. Convention headquarters are in the Roosevelt.

THE Hollywood REPORTER

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All N. Y. Buzzing 'Fox'

[redacted]

WARNER BROS. . . who have many times set the pace in various branches of this industry of ours . . now seem to have started a veritable parade toward the solution of the most important theatre problem . . "neighborhood-downtown" confliction . . with their day-and-date policy.

It has been quite some time since the plan was inaugrated between Warners' DOWNTOWN and Warners' HOLLYWOOD theatres, locally. Shortage of their own product alone precipitated that move.

Shortage of quality features in general, however, finally forced Fox West Coast Theatres to jump in behind the Warner Bros. band-wagon and set the magnificent Chinese (now dark) on the day-and-date plan with the popular-priced Criterion.

With many sad experiences of glory-but-no-money from Carthay engagements, producers are now unwilling to contaminate the earning power of any of their pet productions by spotting them in the only other $1.50 house in the city . . so the Carthay also goes dark with the closing of 'Seed' next Sunday.

Maybe FWC is contemplating doubling it up with Loew's State . . who knows?

At any rate, along comes another report that, with the "dark" policy in mind, they plan closing the doors of the local Egyptian theatre. There

(Continued on Page Three)

Clarke Claims Control But Will Step Down Providing He Can Name Successor

New York.—Despite the avowed intention of banking interests to place William Fox as executive head of all Fox enterprises, Harley Clarke, today (Wednesday) maintains that he is still in command of the situation. It was brought to light that Clarke recently disposed of $40,000,000 worth of public utilities properties in New Jersey to Samuel B. Insull of Chicago. Also, that a portion of this money was used by General Theatres Equipment Corportaion to purchase $10,000,000 worth of Film Securities Company stock, giving control of Loews to Clarke and as he already has fifty-one per cent of General Theatres, he still has the situation in hand.

Nevertheless, it is understood that William Fox stands ready to re-enter his old organization, putting up $10,000,000, with Clarke to put in a

(Continued on Page Four)

Columbia Trying To Raise A Million

New York.—Columbia Pictures, through its newly appointed financial advisor, Maurice Goodman, is attempting to arrange the financing of $1,000,000, which the company needs to carry through its present production plans. Goodman is reported to have met without success in New York and is seeking the money from banking interests in other cities.

Kohner 'U' Producer

Paul Kohner, formerly in charge of foreign productions at Universal, has been made an associate producer at the "U," taking the spot formerly held by Albert DeMond, resigned. His first picture will be "Fate."

Kohner was to start within a few days for Europe to look into the foreign situation with an eye toward Universal producing versions abroad. Robert Wyler will go instead of Kohner and will represent his company at the Pathe International Convention.

Dis Is Sumpin'

New York.—Amos and Andy, who are dragging down $75000 weekly at the Paramount, have a cut of fifteen per cent of gross over $80,000, but they will not get any overage as draw is below expected gross.

Cohan AMPAS Secretary

Lester Cohan yesterday was okayed as executive secretary of the Academy of Motion Picture Arts and Sciences. Cohan has served as assistant secretary of the Academy since 1928.

"Jr." To Chicago

Carl Laemmle, Jr., yesterday left for Chicago where he will meet Carl, Sr., at the Universal sales convention. From there father and son will proceed to New York for the biennial conference as to policy. Carl, Jr., will be gone three weeks.

Allied Exhibs vs. Hays On Clearance

New York.—A special meeting of the Hays organization with sales managers and theatre chain operators attending was held yesterday on the question of zoning and clearances, but no definite action resulted.

The Allied States Exhibitors are reported going further with the clearance situation by gathering evidence on the matter from all over the country with an eye to presenting their findings to the Federal Trade Commission. Chicago is the center of their present investigation.

Big Names For RKO-Pathe

RKO-Pathe is going in for high-powered supporting casts in each of their features for the coming year.

"The Iron Chalice," in which Bill Boyd stars, starts rehearsals this week with such names as Dorothy Sebastian, Warner Oland, James Gleason, Zasu Pitts, Ralph Ince, William Collier, Jr., and June MacCloy. Fred Niblo directs.

To Film Strange Scenes

Donald C. Thompson, famous war correspondent and globe trotter, will start shortly on a world tour for Universal taking with him a complete sound and photographic equipment to film strange incidents and sights for a special series of shorts.

Bankers Fight for Fox Legits. Want Him Now

New York.—With conjecture feverishly rife as to President Hoover's decision on the Loew-Fox merger, with William Fox heading the combined companies, the same William Fox has suddenly become the apple of all bankers' eyes. Not only is he looked upon as the only possible saviour of the entire motion picture production and exhibition industry, but with the long fought battle of the Shubert-Klaw and Erlanger interests being brought to a close, financial backers of legitimate theatres are actively in the fight to secure Fox' services.

The wreck of legitimate theatres has become nation-wide and seeking a way to recoup their losses, the bankers, brought into the field through the stock issue on the Shubert holdings, are endeavoring to consolidate all interests.

They figure that Fox's experience and showmanship ability make him the logical man to head this new organization. Not only can he save

(Continued on Page Three)

NOTHING NEW IN 'GOLDIE'

Tracy-Hymer Gags Tone Up Old Stuff

Remake of 'Girl In Every Port'

"GOLDIE"
Fox

Directed by — Benjamin Stoloff
Adaptation & Dialog — Gene Towne and Paul Perez
Photography — Ernest Palmer
Co-starring — Spencer Tracy and Warren Hymer
Cast: Jean Harlow, Jesse DeVorska, Leila Karnelly, Lina Basquette, Eleanor Hunt, Maria Alba, Ivan Linow, Eddie Kane.

Co-starring Spencer Tracy and Warren Hymer with Jean Harlow in the chief supporting role, "Goldie" is fair comedy that could have been much better, and probably will be when the opening is speeded up. It gets going good about the second reel and holds up to the end.

As a remake of the silent picture "A Girl in Every Port" with Hymer and Tracy doing a Lowe-McLaglen, and doing it well enough, the picture has little to recommend it in the way of originality. Hymer is the dumb one of the pair while Tracy is the wise boy. Between the two they supply plenty of laughs, there being sufficient humor to the gags and dialog.

The story is about two sailors, on different ships, who meet in every port. One of them starts out to see his girl friends only to find that his rival has been there ahead of him. This happens a number of times until the two sailors meet personally. They start to fight it out but are picked up and thrown in jail. Coming out as bosom friends they decide to sign on the same ship.

At the first port they make Hymer falls for a carnival girl, "Goldie" played by Jean Harlow. Tracy tries to convince his pal that the girl is only after money, but it's no use. Having known the girl in Coney Island, and knowing that his friend is seriously in love this time, he feels he can't bring out the truth.

Once she gets her hands on Hymer's money the girl turns to Tracy professing still to love him. He spurns her, takes the money away from her and leaving her in his rooms where Hymer finds her dishevelled and claiming that Tracy had attacked her.

Falling for the story Hymer rushes out to look for his pal, finds him in a saloon brawl and after helping him win the battle proceeds to give him a good beating. Tracy finally breaks away long enough to convince Hymer that he has been played for a sap, returns his money to him and they are friends once more.

Continuity and direction are all fair. Dialog is good with plenty of gags and wit by the two sailors. It will make a first rate program picture, but neither the story, which is titled rather ambiguously, nor the cast are big enough to give it much of a chance.

Both Tracy and Hymer have done a good job with what they were given to work with. When fans get better acquainted with these two they'll go great as a team if given the right material. Roaming sailor stories have been worn pretty thin, but this team with the director have managed to inject some newness into the action of "Goldie" though the plot must remain trite.

A Closing Sale!

Warner Brothers studio wags have a barometer which, so far, they say, has never failed to presage a general studio shutdown.

The barometer is a memo from the production office announcing a wardrobe sale to friends and relatives of employees. Every time one of these wardrobe sale notices are distributed, production has stopped soon afterwards, so the story goes.

Now everybody on the lot is worried to death. They received a notice of another wardrobe sale the other day.

Specifications Out For Radio's Lab.

Fourteen sets of specifications for Radio's printing and developing laboratory have been sent out to firms for bids on construction of the proposed plant. June 2 is set as the deadline to return bids, according to Frank E. Garbutt, construction engineer in charge. Actual construction will start immediately after contracts are let.

The laboratory will be three stories high with 150 feet frontage. All printing and developing needs of both Radio and RKO-Pathe will be handled by the plant.

Three Title Changes At Warner-F. N.

Warner-First National has changed the title of three productions.

"Spent Bullets," which stars Richard Barthelmess, is definitely named "The Last Flight." "Upper Underworld" is now "The Voice," and "Safe In Hell" is titled "The Girl from New Orleans."

Horwin Promoted As Schayer's Aide

C. Jerome Horwin has been appointed assistant to Richard Schayer, scenario editor-in-chief at Universal. Horwin has been at the "U" as a writer for there years.

Sennett Baseball Comedy Titled

"Slide, Speedy, Slide" has been chosen as the title for Mack Sennett's baseball comedy which features Daphne Pollard, Tom Dugan and Sid Saylor.

Radio Signs Brenon, Sherman and Lebedeff

Radio Pictures has taken up the options on the services of Herbert Brenon, Lowell Sherman and Ivan Lebedeff. All three as directors with Sherman and Lebedeff as actors also.

Butterworth Recovering

Charles Butterworth, Warner-First National comedian, is recovering from appendicitis operation performed at Hollywood Hospital.

'Le Million' Still Clicks In Berlin

Berlin.—The only new picture doing any business here is the French production of "Le Million." Most all of the other houses are playing reissues of former big successes.

The reissue thing is hitting all of Germany. Exhibitors are getting new prints of old pictures at a low rental and the pictures are outdrawing new product, giving the exhibs a fair profit at a time when it is most needed.

Three Berlin studios started production on new pictures during the week. This is the first indication of production in the past three months.

The first English version to be produced of a Pommer production will be "Bombs Over Monte Carlo."

Zanuck To Okay All Warner-F. N. Prods

Having started one picture yesterday, Warners will place two more before the cameras shortly, but have postponed all pictures under the First National banner until stories get Darryl Zanuck's okay.

"The Star Witness" started Monday, while "The Girl from New Orleans" goes into work next week, with "Larceny Lane" slated for the following week.

No First National productions will start until Zanuck is satisfied with the stories.

Rambeau and Miljan In Garbo Picture

When "Susan Lenox" starts at MGM later this week, Marjorie Rambeau and John Miljan will be in the cast. Rambeau's success with frayed moral-stout hearted roles in recent pictures lands her a part of similar type. Miljan will play the part of the carnival owner.

MGM Signs Two More For Keaton Picture

Following a successful screen test, Frank Rowlan was given the role of "Butch" in "Sidewalks of New York." "Clipper," the principal juvenile role, goes to Norman Phillips, Junior.

Russia To Front
(Continued from Page 1)

by the drawing power of any member of the groups, plus their ability to deliver satisfactorily.

Each player, writer or director will be signed for four pictures to be made within 12 months with the understanding that all those employed will not leave the country until the expiration of their contracts.

What is true of the American invasion for talent is also true of France, Germany, Spain and Italy. Agents have already been dispatched to these countries.

It is the intention of the Soviet to put the production of pictures in Russia on a profitable basis with the underlying thought that the world will be able to see this new government through the eyes of the motion picture screen. There will be no propaganda in the pictures.

Dix-Radio Contract Up For Renewal

The present picture is the last of four pictures under the present contract between Radio Pictures and Richard Dix. It is understood that a new ticket will be written covering four more with no increase in salary.

S.M.P.E. Convention
(Continued from Page 1)

Laboratory Practices, and Theatre Practices.

Every phase of the motion picture industry will be represented during the meetings which will be attended by approximately three hundred members.

Among the features of the meeting will be a display of the latest developments in motion picture equipment with exhibits from more than twenty leading motion picture equipment manufacturers.

A banquet will be held in the Blossom Room of the Roosevelt Hotel on Wednesday evening at which time many prominent figures from the Hollywood studios will speak.

A luncheon will be held Wednesday afternoon for the ladies of the delegation at the Embassy Club. Mrs. William DeMille will act as hostess with Ann Harding, Bebe Daniels, Janet Gaynor and Marie Dressler and other picture stars in attendance.

'Horn' In Four B. A. Houses

Buenos Aires.—"Trader Horn" has at least set one record for this South American city. It opened at four houses simultaneously. This is the first time for such a day and date run in these parts. Picture playing at the Grand Splendid, Grand, Paris and Palace, first run houses, and the General Belgrano, a neighborhood shot. All houses doing big.

Columbia's "Africa Speaks" has been set for an opening here for the past four or five weeks but for some reason or other, has not been shown, now that the "Trader" is on the boards, "Speaks" will probably take a run-out until the MGM picture finishes and is forgotten.

"Resurrection" is on at the Renacimiento and is doing great. Lupe Velez great favorite here in addition to public going for picture.

"Sunny" was yanked at the Paris after a brief run of six days.

Business still in the dumps.

'Scarface' Ready In Ten Days

Howard Hughes will send his "Scarface" company into production in about ten days.

Howard Hawks surprised Caddo by returning from a New York trip with the completed script. This is a record.

A Statement By Ruth Collier:

To meet the necessary demands from the studios for talent and ideas, I announce the added association of . . .

John C. Flinn
and
Alvin H. Frank

. . . and that Ruth Collier, Inc., on May 25th will be succeeded by

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lloyd a. french
Directing
JIMMY SAVO
for
Lou Brock Productions

BENNETT-ALLENBERG
AND CO., LTD.
Investment & Trust Service
Michigan 9473 548 S. Spring St.
Los Angeles

MAURI GRASHIN
writing story for
JIMMY SAVO
in
Lou Brock Productions

'FIVE AND TEN' FAST MOVING

Modern Treatment Makes Old Theme New

"FIVE AND TEN"
MGM

Direction — Robert Z. Leonard
Photography — George Burns
From Book by — Fanny Hurst
Adaptation — A. P. Younger
Continuity and dialogue — Edith Fitzgerald
Film Editor — Margaret Booth
Starring — Marion Davies
Cast — Leslie Howard, Richard Bennett, Irene Rich, Kent Douglass, Mary Duncan, Theodore von Eltz

"Five and Ten" brings to the screen a new and more serious Marion Davies.

It also "packs" a corking story, beautifully acted and directed throughout. It is an excellent picture from every standpoint and, with the added draw of having been a Fannie Hurst book, should clean up.

"Five and Ten" presents the gradual distintregration of a once happy family through the acquisition of millions. The father, completely absorbed in his nation-wide chain of "five and ten-cent stores," moves his wife, daughter and son from Kansas City to New York, and proceeds to devote every waking hour to the accumulation of more millions.

The attractive wife and mother, without social connections, falls in with questionable people, and enters into a liason with a younger man; the son, a dreamer, tries to throw himself whole-heartedly into his father's business, but cannot.

The daughter, snubbed right and left by the circle she would like to join, can make "contact" only by her assistance at charity bazaars, since her money is desired, though she is not. At one of these events she meets a young social blood of fine family, and falls in love with him. She discovers that he is engaged to a girl in his own set.

To bring him closer, she forces her father to assign the plans for a new building to this young man, and then sticks around him to make him really work and accomplish something. Also to make him love her. She succeeds in both. He asks her to keep their love secret until he can decently break his engagement. She promises, but during an encounter with the other girl, lets the fact slip.

Whereupon the girl tells the man that he is being "bought" by this heiress, so that she can make the social grade. Believing this, he marries the girl of his own set, and regrets it immediately. Jennifer, who loves him, is broken-hearted.

Months later, they meet again and are placed in a compromising position. His wife offers to divorce him for money. Jennifer refuses, preferring scandal to "buying" him again.

The mother elopes with her young suitor; the son, crushed and disillusioned, kills himself in his plane. The father, finally realizing that there are some things money CAN'T do, forgives his wife, takes her and Jennifer to Europe to forget. Jennifer gets her love, however, for his wife leaves him for a richer man.

Miss Davies, Leslie Howard, Richard Bennett and especially Kent Douglas, gave sincere and moving performances. Only Irene Rich did not quite ring true. She overplays. The direction of Robert Leonard is noteworthy. Photography good.

"Five and Ten," besides containing some fine satire, is potentially swift, modern and entertaining to the nth degree. Cut to footage (for it was quite long in preview) it should prove one of MGM's top-notchers. It has plenty of drawing power in names.

Pilots Needed!

All writers, directors and secondary execs had to be escorted to their offices yesterday morning on the Warner-First National lot as all offices were caught in the switching juggle over Sunday with sign painters taking off old names and putting on new ones.

Radio Shooting Hawaii-Mexico Foreign Scenes

PRODUCTION NEWS

Radio plans to send units to distant locations to shoot scenes for two pictures which go into production soon.

Louis Stevens is on his way to Mexico to absorb atmosphere and write in the full fight scene for "Marcheta," many scenes of which will be photographed in Spain.

Important scenes of "The Bird of Paradise" are tentatively scheduled to be shot in Hawaii with Victor Schertzinger directing. The film will be made in technicolor.

•

Daniel Rubin's "Women Go On Forever," a James Cruze production is now shooting at the Educational lot. Walter Lang is directing and the cast includes Clara Kimball Young, Marion Nixon, Paul Page, Eddie Lambert and Yola D'Avril.

•

Columbia is nearly finished with foreign versions of "The Last Parade" and "Dirigible."

•

John F. Dillon will direct an all star cast in "Pagan Lady." Evelyn Brent, Conrad Nagel, Charles Bickford, Roland Young, William Farnum, Leslie Fenton and Gwen Lee have been assigned.

•

Harry Cohn is grooming Loretta Sayers and Susan Fleming, two recent discoveries, for important roles at Columbia.

•

Cast additions coming fast at MGM. Robert Perry goes into "Politics," Lewis Stone to "Lullaby," Ernest Torrence to "Horseflesh" in the lead.

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The Rambling Reporter

Daryl Zanuck's office presented the appearance of a Fifth Avenue florist shop when he took office as the Warner-First National production head Monday. . . . There are a lot of rumors sifting back from the neighborhood of 57th Street and Fifth Avenue regarding Junior Laemmle's return. Have you heard any? . . . A wag at Radio said the company could get rid of three contracts by making a production combination of Ivan Lebedeff, Lily Damita and Technicolor. . . . The whole industry is waiting for a look at "Five Star Final." . . . Joe Schenck is said to be making his annual jaunt to Wall Street. . . . And, by the way, what is holding up the start of "The Unholy Garden" at Goldwyn's artists? . . . If you have any kick about Hollywood you ought to give Broadway a little visit. Two months ago they had bread lines up and down the street. No bread lines now. No bread to hand out. . . . The valley is buzzing with gushes about the new Arliss picture "Alexander Hamilton" . . . Cluck night at the Fairfax Sunday. Program showed Fox's "Temple Tower" that lost Don Gallaher his job some time ago, plus "Viennesse Nights," the picture that washed up Alan Crosland at Warners, and "A Daughter of Folly," Herbert Brenon's swan song at Radio. The last as a preview . . Mention Keith Weeks out at Fox Hills and see the faces turn red . . . Eddie Robinson is being cast in another gangster picture at Warners. And it ought to be a "pip" . . . Wonder what Sarnoff is thinking with all these studio banquets? . . . Is it news that "Queer People" will definitely be made by Hughes? . . . RKO-Pathe and Ann Harding will agree or get off the pot today . . . Bill McNutt and Grover Jones are all in a sweat over "Huckleberry Finn" . . . Abig director, an equally big writer and a star are all trying to get a one-picture release from their companies to join up in the production of a picture the three are sold on. They want to make it with their own dough and offer it for sale after completion.

•

Rogers Scouting Stars

With RKO-Pathe making dozens of tests for the four westerns to go into production shortly, there is a possibility that Charles R. Rogers may select an unknown for the male star in the group. If this is done, the studio will build the new name with plenty of advertising and exploitation.

Rogers is no new hand at building unknows. His results with Ken Maynard may be repeated with an unknown star for the four horse operas.

•

Nick Grinde Vacations

Nick Grinde has gone to New York on a vacation. Just finished the Joan Crawford picture, "Girls Together."

•

Josephine Lovett Stays

Paramount has taken up the option on the services of Josephine Lovett.

Couldn't Say 'Yes'

Here's a hot one on quick shifts. Ferdinand Venturini, a Spanish version director at Paramount, was assigned to co-direct "Murder by the Clock." Production was scheduled to start yesterday, but Venturini did not like one of the 'sets,' its construction, angles, etc. An argument ensued with Schulberg. Waxed fancy, warm, hot! Venturini fired. Edward Sloman given the megaphone. Production started on scheduled time.

Warners To Start Three New Pictures At Once

Warners will put into immediate production three new pictures. They are "Star Witness" with Walter Huston and Charles "Chic" Sale in the lead. William Wellman will direct. "Larceny Lane" with James Cagney and Joan Blondell heading a big cast. Roy Del Ruth the director. "Safe in Hell" with an all star cast under the direction of Michael Curtiz.

•

Paul RKO Executive

Val Paul, recently added to RKO-Pathe's production staff, has been assigned by Charles R. Rogers to the Bill Boyd and Eddie Quillan units as production executive.

•

Moffitt Original For 'U'

Universal has definitely placed Jack Moffitt's original story, "Blaze O' Glory" on the new program for early production. It will be classed as a special and Lew Ayres will star. Cast is being assembled.

Patrons Holler Studios Shy off Commercials

The general furore caused by alleged commercial advertising in motion pictures, coupled with the public's hostile reaction to ad reels, has caused the major producing studios to pay very careful attention to keep all well known products out of their pictures.

Hints of commercialism, whenever nationally advertised merchandise has appeared in a production, has brought unfavorable audience comment when the producer has been entirely innocent, using the product merely as a scene property.

With this condition, studios are laying off commercial tie-ups for exploitation and advertising of their productions. Nationally advertised merchandise heretofore played a big part in selling theatre tickets with window displays, etc., tieing-in the product used in the picture with local stores and merchants.

•

Eddie Knoff Renewed

The option on Eddie Knoff's writing contract at Universal was taken up and he will continue on the "U" payroll.

•

Fox Stars Edmund Lowe

Edmund Lowe will star in the Fox production "The Spider." It will be directed by Kenneth McKenna and William Menzies.

•

Hughes Loans March

Joseph Moncure March has been loaned to MGM by Howard Hughes for one picture.

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'MAN IN POSSESSION' A CLICKER 'NEWLY RICH' A CINCH AT B. O.

Sam Wood Does Great Job

"THE MAN IN POSSESSION"
MGM

Direction — Sam Wood
Photography — Oliver T. March
From the play by — H. M. Harwood
Screen Adaptation — Sarah Y. Mason
Additional Dialogue — Sarah Y. Mason and P. G. Wodehouse
Film Editor — Ben Lewis
Starring — Robert Montgomery
Supporting Cast — Charlotte Greenwood, Irene Purcell, C. Aubrey Smith, Beryl Mercer, Reginald Owen, Alan Mowbray, Maude Eburne, Forrester Harvey, George Sherwood.

Here's a perfect Montgomery vehicle, with that favorite getting ample opportunity to prove his capabilities in the type performance that first made him popular. He'll double his following with this one, and as for the picture itself—

It's the sort of gay, sophisticated, naughty but nice play that will appeal to anyone who is looking for genuine entertainment—and who isn't? It may leave a slight gasp in the throat of the straight-laced, but they're bound to like it as well as the rest of us, because of the excellent direction, the spontaneity of the performances and some of the best laugh-getting dialogue in a month of movie-going.

The plot hinges on the son of a well-to-do English family, who got into some trouble and landed in jail. The picture starts when he comes home again, unhumbled, and his father and brother offer him a chance to leave England with a comfortable sum of money because they are ashamed to own him to their friends. He refuses and is ordered out of the house despite his mother's protests.

He becomes a sheriff's officer and, by coincidence, is appointed "the man in possession" in the home of his brother's supposedly wealthy fiancee, by the bailiff sent there to collect payment of her debts. She naturally doesn't know him and one of the funniest sequences of the picture comes when his family is invited to dinner and find him acting as butler, since one of his duties is to assist in light domestic tasks.

How he makes her love him; gets rid of her unwelcome admirers, including his brother; doubles the sum offered him to clear out of England and accepts it; pays her debts, and proposes to the girl himself, makes for an interesting film with plenty of hearty laughs.

Sam Wood's direction is splendid, with the action kept moving along at a lively pace, and well-timed.

Robert Montgomery is perfectly cast as "the man in possession"—happy-go-lucky, handsome and altogether charming.

Fascinating Irene Purcell is the woman in the case. A few more roles like this one will undoubtedly boost her into an enviable position in the affections of the fans. She is a clever little actress with a vibrant personality. Her one fault seems to be the over-use of her hands in gestures, a habit probably acquired on the stage, and which she will, no doubt, overcome when she becomes more accustomed to the requirements of the screen.

C. Aubrey Smith gives his usual sterling portrayal as the hot-tempered father. Reginald Owen does exceptionally well as the fussy brother. Beryl Mercer is good, as always, in the role of the mother. Charlotte Greenwood, as a maid, manages to steal some laughs for herself in a cast full of laugh-thiefs. Alan Mowbray does fine work as an admirer.

The entire cast justifies the evident care spent on its selection.

And now a word of praise for Sarah Mason and P. G. Wodehouse; their dialogue is a treat, never commonplace or trite, but brimming over with unexpected witticisms.

Those who were disappointed with the first Montgomery starring vehicle will give this one a big hand, and those who didn't see it and, therefore, have only memories of his past triumphs to go on, will most certainly flock to see it; so, in the case of "The Man in Possession," at any rate, it looks like happy days ahead for exhibitors.

Low Tide!

Economy waves plus efficiency experts produce strange results. At the RKO-Pathe lot, the cost chiselers have eliminated the buzzer system generally used to mark the finish of scene shooting, replacing the convenience with the archaic method of slapping two boards together.

Saves so much on the cost of juice is the alibi.

Curtailment Puts Extras In Tough Spot

Hollywood extra boys and girls are getting a tougher break every day. Lulls in production and the chopping off of pictures scheduled, plus the cutting down of production costs, has brought orders to casting offices to cut down on the extra call lists.

To top it off, most of the major studios during the current week are shooting in small sets with principals working and few, if any, extras.

Calls for extras are not as frequent as usual, nor does a call last long in numbered day checks. Speeding up in shooting schedules is blamed.

Where a set would ordinarily demand 100 extras, most studios are cutting the number called to 75 or 80.

'The Yellow Ticket' Getting Set At Fox

Fox Film is considering a deal with MGM to borrow Lionel Barrymore for the heavy role of the Russian baron in "The Yellow Ticket," which Rowland Brown will direct.

Cast so far includes Elissa Landi, Charles Farrell and Hardie Albright. Jules Furthman is doing the screen play.

In addition to Jed Kiley as technical director, Roger P. Davis, for the past ten years a prominent artist in Paris, has been assigned to design the settings for the picture.

To Write The Life Of Wilson Mizner

Edward Dean Sullivan, author of "Rattling the Cup," and "Chicago Surrenders," is now writing the life story of Wilson B. Mizner. Publication will be by Vanguard Press.

MGM Signs Hilda Vaughn

The former stage actress, Hilda Vaugh, has been added to the cast of "Susan Lenox," now shooting at MGM. Robert Leonard is directing.

Case Against Helen Twelvetrees Dismissed

Helen Twelvetrees was eliminated yesterday as a defendant in a $100,000 automobile damage suit filed by Anna Ruth Price.

Norman Taurog Hits Again

"NEWLY RICH"
A Paramount Picture

Direction — Norman Taurog
From the story by — Sinclair Lewis
Dialogue — Joe Mankiewicz and Edward Paramore, Jr.
Screen Play — Agnes Leahy
Photography — Charles Lang
Cast — Louise Fazenda, Edna May Oliver, Mitzi Green, Jackie Searle, Bruce Line, Lawrence Grant

Here is a swell picture, that, at this moment is hiding its light under a misleading title . . . a title that just "doesn't belong." It is a kid picture deluxe—packed with laughs, human interest and excitement. Coming as it does on the heels of the successful "Skippy"—it can't miss, for the entertainment is there . . . a picture for everybody between the ages of nine and ninety.

It begins in a satirical vein with the arrival in her erstwhile home town of Maggie Monahan, now Mrs. Tiffany, with her small son who has become "Tiny Tim" the movie star—idol of millions. She ritzes her girl friend of the old days to the point where she sells out her gas station and takes her own little girl to Hollywood to make her a star.

After some very funny studio sequences, little Daisy too achieves fame—and the battle between the mothers and the children for supremacy, is on in a big way.

With the news that the boy king of Slovaria is visiting in London, both mothers decide to take their offspring abroad to meet him for publicity purposes. In London, they spend their time and wits in useless attempts to meet the Queen mother who is quartered in the same hotel.

The children get together, however; the little king stealing away from his constant surveillance to play awhile with the movie queen. She, in turn, tells him of her loneliness and rigid discipline. They decide to run away together, but since they have been spied upon by "Tiny Tim" they are forced to take him along.

On the waterfront they join up with a tough gang of youngsters after the king proves he can lick the leader. During their mad day of escapade and fun, all three mothers get together in their grief and a search is instituted along with a tremendous reward for the return of "Tiny Tim."

A tough guy of the docks recognizes the child star—and kidnaps him for even more money. Little Delicia and the boy king follow the kidnappers to their hiding place; summon their gang—and from all points of the neighborhood they come—about one hundred strong. They literally attack the bandits in a body and vanquish them. At this point Scotland Yard catches up and returns the wandering kids to their respective mammas. The little King goes back to his native land—and the movie stars to Hollywood.

This does not begin to tell the wealth of incidents—the screamingly funny 'gags'—the human touches with which the picture abounds. The dialogue is natural and very humorous throughout—and has its satirical highlights, make no mistake.

Norman Taurog deserves plenty of credit for his direction, particularly the latter sequences which were grand—and by far the best. Louise Fazenda and Edna May Oliver share comedy honors as the doting and over-zealous mammas. They seemed rather exaggerated in the earlier sequences but the cutting will probably fix that. Mitzi Green does her best work as the little movie queen—and that's saying a lot. Jackie Searle as "Tiny Tim," and Bruce Line, a new face, were just too swell. Photography good.

When "Newly Rich" is cut to suit, it should be a box-office tonic or there's something "wrong in Denmark." It is an hour or more of grand entertainment for everybody, everywhere. It's a question who'll get the biggest kick out of it—the audience or the exhibitor.

Lilian Bond Slated For 'Safe In Hell'

Lilian Bond, recently signed to a long term ticket by Warner-First National, will probably do the role originally slated for Marilyn Miller in the Houston Branch story "Safe in Hell," which will be released as "The Lady From New Orleans."

Cast includes David Manners, Victor Varconi, Richard Bennett, Montague Love, Ivan Simpson, J. Farrell MacDonald, George Marion, Boris Karloff, John Harrington, and others. Michael Curtiz is scheduled to direct.

Present studio plans do not call for Marilyn Miller to make a picture until fall.

Van Every Back From Notre Dame

Dale Van Every, Universal scenarist, has returned from a three weeks' trip to South Bend, Indiana, where he gathered material and arranged to bring here many of Notre Dame's great football stars to appear in "The Spirit of Notre Dame." Universal will produce the picture as a feature length special.

Story is an original by E. Richard Schayer. Van Every is doing the screen play.

Hugh Herbert's New Contract

Hugh Herbert has been given a new two-way contract at Radio. He will write and act for the term of the ticket.

Contract People Not Cut Subjects

Paramount has decided that all actors, writers and directors under contract to their organization will not be approached on the cut or loan plan.

Warners' Sunset And Vitagraph Closed

Due to the cutdown in production schedule and fewer pictures in work, Warners have placed the padlock on both the old Sunset Boulevard studio and the Vitagraph plant.

A. M. "Doc" Saloman, superintendent for both the Vitagraph and Sunset sites, has been moved to Burbank as chief of the studio police force. Saloman has been affiliated with Warners for over fifteen years.

J. L. Holtzendorff, for several years police chief on the First National lot, has left the company.

Wholesale Title Changes At Radio

Johnnie Miles and Bill Worthington copped the first two $100 prizes for prizes on the lot. Miles for "The Transgressor" for "The Next Corner" and Worthington for "Kisses By Command" for "Strange Women."

Other title changes are "The Million Dollar Swindle" for "The Reckoner" and "Three Who Loved" for "Helga."

Boyd On 'Marine' Pix

Thomas Boyd is co-adapting "The Marines Have Landed" with James McGuinness at Paramount. Eddie Sutherland will direct. William Boyd, Charles Rogers and Richard Arlen in cast.

Garrick On Pathe Term

On the strength of the daily rushes of "The Mad Marriage," RKO-Pathe has signed John Garrick, former Fox player recruited from the stage, to a long term contract. Garrick has the lead opposite Helen Twelvetrees in the picture. Miss Twelvetrees is also an ex-Foxite.

Alice White

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GRanite 9145

PRODUCTION NEWS

HERE'S ALL AVAILABLE CREDITS ON THIS WEEK'S PREPARATION SCHEDULE

Caddo

HOWARD HUGHES PRODUCTIONS

"QUEER PEOPLE"—From novel by Graham brothers, who are also on the adaptation. Leo McCarey to diract. Starring Jean Harlow. Adaptation and dialogue by Howard Green and R. L. Schrock. Additional dialogue, Ben Hecht.
"SKY DEVILS"—Tom Buckingham to direct.
"RIVETS"—From unproduced play by John McDermott. Adaptation by Carroll and Garrett Graham.

Columbia Studios

"FORBIDDEN"—Story by Frank Capra. Jo Swerling on adaptation. Barbara Stanwyck to star. Frank Capra to direct.

Fox Studios

"DELICIOUS"—Story by Guy Bolton. Screen play by Guy Bolton and Sonya Levien. Original music and lyrics by George and Ira Gershwin. David Butler to direct. Starring Janet Gaynor and Charles Farrell.
"THE YELLOW TICKET"—Story by Michael Morton. Adaptation by Jules Furthman. Rowland Brown to direct. Cast: Elissa Landi, Paul Cavanagh, Lionel Barrymore, David Manners.
"RIDERS OF THE PURPLE SAGE"—Author, Zane Grey. Hamilton MacFadden to direct. Cast: George O'Brien, Marguerite Churchill, Yvonne Pelletier.
"SOB SISTER"—Mabel Gilman novel. Alfred Santell to direct. Linda Watkins, James Dunn, Sally Eilers, Una Merkel, James Todd and John Arledge in the cast.
"SHE WANTED A MILLIONAIRE"—William Anthony McGuire story. Joan Bennett, Spencer Tracy and James Kirkwood cast. John Blystone to direct.
"I SURRENDER"—Director, Wm. K. Howard. From novel "Axelle" by Pierre Benoit. Cast: Warner Baxter.
"HEARTBREAK"—Story by Llewellyn Hughes. Screen play, Leon Gordon. Director, Alfred Werker. Cast: Charles Farrell, Hardie Albright, John Arledge, Paul Cavanagh.

Metro-Goldwyn-Mayer Studios

"WEST OF BROADWAY"—Harry Beaumont to direct. Starring John Gilbert.
"MIRAGE"—Treatment by Lenore Coffee. Starring Joan Crawford.
"HELL DIVERS"—Story by Lieut. Com. Frank Wead. Screen play by Harvey Gates and Malcolm Stuart Boylan. George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"GET RICH QUICK WALLINGFORD"—From novel by George Randolph Chester. William Haines starring. Sam Wood to direct.
"EMMA"—Story by Frances Marion. Starring Marie Dressler. Clarence Brown to direct.
"BOARDING SCHOOL"—Harry Pollard to direct. Cast: Madge Evans, Anita Page, Dorothy Jordan.

Metropolitan Studios

LIBERTY PRODUCTIONS

UNTITLED—Script by Winifred Dunn. James Flood to direct. Starring May Robson.

Paramount Studios

UNTITLED—From the original story by Bartlett Cormack. Bartlett Cormack and Josef von Sternberg, scenarists. Josef von Sternberg to direct. Starring Marlene Dietrich.
UNTITLED—From the story by J. K. McGuinness and Tom Boyd. William Wellman to direct. Waldemar Young and Herman Mankiewicz, scenarists. Cast: William Boyd, Charles Rogers, Jack Oakie, Stuart Erwin, Regis Toomey.
"A RICH MAN'S FOLLY"—Story by Grover Jones and Edward E. Paramore, Jr. Starring George Bancroft. Juliette Compton in cast. John Cromwell to direct.
"MARY MAKES A CALL"—Stuart Walker to direct. Story by Homer Miles. Cast: Charles Rogers, Carole Lombard.
"THE ROUND-UP"—Norman McLeod to direct. Story by Edmund Day. Cast: Eugene Pallette, Stuart Erwin.
"THROUGH THE WINDOW"—Story by Martin Flavin and Joe Sherman. Martin Flavin, scenarist. Starring George Bancroft.
"TOMORROW AND TOMORROW"—Story by Philip Barry. Starring Ruth Chatterton.
"A FAREWELL TO ARMS"—Richard Wallace to direct. Story by Ernest Hemingway. Dramatized by Laurence Stallings. Cast: Gary Cooper, Eleanor Boardman.
"BREAK-UP"—Dorothy Arzner to direct. Story by Hager Wilde. Viola Brothers Shore, scenarist. Cast: Phillips Holmes, Sylvia Sidney.
"SOCIETY"—Norman Taurog to direct. Story by Percy Crosby. Joseph Mankiewicz on adaptation.
"DR. JEKYLL AND MR. HYDE"—Rouben Mamoulian to direct. Story by Robert Louis Stevenson.
"THE DOVER ROAD"—William C. DeMille to direct. Story by A. A. Milne. Samson Raphaelson, scenarist. Cast: Clive Brook and Miriam Hopkins.
"LADIES OF THE BIG HOUSE"—David Burton and Louis Gasnier to direct. Story by Ernest Booth. Louis Weitzenkorn, scenarist. All star cast.
"GIRLS ABOUT TOWN"—George Gukor to direct. Story by Zoe Akins. Zoe Akins, scenarist. Cast: Kay Francis, Lilyan Tashman, Eugene Pallette.

RKO-Pathe Studios

"SUICIDE FLEET"—From original by Lew Lipton, adaptation and dialogue by Marion Jackson. Cast: Bill Boyd.
"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting. Starring Helen Twelvetrees.
"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting. Starring Constance Bennett.

Radio Pictures Studios

"GIRL CRAZY"—From the play by Guy Bolton. Music by George and Ira Gershwin. Wheeler and Woolsey to be starred. No director assigned.
"BIRD OF PARADISE"—From the play by Richard Walton Tully. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.
"THE DOVE"—From the story by Willard Mack. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio and Lowell Sherman. Sherman to direct.
"FRONTIER"—Original story, screen play and adaptation by Howard Estabrook. Wesley Ruggles to direct. Starring Richard Dix and Irene Dunne.
"CHICAGO DOVE"—From original by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor and Ricardo Cortez.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"ARE THESE OUR CHILDREN"—From original by Wesley Ruggles, who will direct. Adaptation and dialogue by Howard Estabrook.
"SHOULD WIVES WORK?"—From original by Al Boasberg, adapted by Anthony Veiller.

Tec-Art Studios

"THE HARD HOMBRE"—Scenario by Jack Natterford. Starring Hoot Gibson.

Tiffany

"LEFT OVER LADIES"—Story by Ursula Parrott. Screen play by Robert Presnell.
"MEN OF THE NIGHT"—Original by Florence Wagner. Adapted by Robert Lee.
"X MARKS THE SPOT"—Florence Ryerson adapting.
"LUXURY GIRL"—Adapted by Olga Printzlau.

Trem Carr Studios

"THE MAN FROM DEATH VALLEY"—Story by Paul McVey and Robert Quigley. Adaptation by Lloyd Nosler. Lloyd Nosler to direct. Starring Tom Tyler.
"NEVADA KID"—Story by Wellyn Totman. Adaptation by G. A. Durlan. J. P. McCarthy to direct. Starring Bob Steele.
"THE MONTANA KID"—Story, adaptation and dialogue by G. A. Durlam. Starring Cody-Shuford.

United Artists Studios

"THE GREEKS HAD A WORD FOR IT"—Lowell Sherman to direct: Cast: Ina Claire, Joan Blondell, Carole Lombard, Lowell Sherman.
"TONIGHT OR NEVER"—From Belasco stage production. Mervyn LeRoy to direct. Starring Gloria Swanson.

Universal Studios

SLIM SUMMERVILLE MARINE SHORT REEL COMEDIES (Leathernecks)—No. 4—With Slim Summerville and Eddie Gribbon.
"TWENTY GRAND"—From the stage play by Eva Kay Flint and Martha Madison. Screen play by Tom Reed. Continuity by Courtney Terrett. Directed by Cyril Gardner.
"FRANKENSTEIN"—From the old novel by Mary Wooistoncroft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screen play by Garrett Fort.
"SAINT JOHNSON"—From the novel by W. R. Burnett. Screen play by John Huston. Starring Walter Huston. No other assignments.
"BOULEVARD"—From novel by Ernst Woolf. Screen Play by Leo Brinski.
"THE SPIRIT OF NOTRE DAME"—Story by Richard Schayer and Dale Van

COVERAGE

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WHEN SENSATIONS ARE MADE

note the Joyce and Selznick clients

"SMART MONEY"

directed by

ALFRED GREEN . . . . . ***a Joyce-Selznick client***

starring

EDWARD G. ROBINSON . . . . ***a Joyce-Selznick client***

'HONEYMOON LANE' PLEASES; FULL OF GOOD CLEAN FUN

Dowling Clicks After Absence

"HONEYMOON LANE"
Sono-Art Picture
Paramount Release

Direction .....Wm. Craft
From the Play by.....Eddie Dowling
Screen Play.....Eddie Dowling and James E. Hanly
Adaptation and Continuity .....Barney Sarecky and Jack Jevne
Photography .....Gil Warrenton
Starring .....Eddie Dowling
Cast: June Collyer, Ray Dooley, Raymond Hatton, Noah Beery, Mary Carr, Armand Kaliz, Adolph Milar, Lloyd Whitlock.

"Honeymoon Lane" brings the likeable Eddie Dowling back to the screen after a long absence, in the type of thing that brought him stage fame, and will undoubtedly increase his popularity in the movies. Though a little long in preview form, this one promises to furnish an hour of delightful entertainment, when cut to suit. It's nice, clean fun—the story is flimsy, but the comedy is its main attraction and there's plenty of it—and supplied by experts.

Dowling plays a dealer in a gambling house owned by Noah Beery. Beery would like the place to be very crooked, so when Eddie deals 'em straight and a customer wins a lot of money, he is fired pronto. Eddie is in love with the gambler's niece, and she with him—which is just another reason why he isn't wanted around the place. But Eddie gets himself a job at a health resort nearby, owned by a lovable old lady. And the lil old lady has a pesky granddaughter—and the audience has laughs. Anyway, Eddie sends for his pal, a New York gunman, to come and help him—but when the pal arrives he wants to start another gambling den. But the old lady goes to work on them with the result that they decide to go the "straight and narrow." Then the traveling King of Bulgravia comes through the town and the King is suffering from a terrible ailment. Dowling manages to get him to the health hotel where he works, and of course—the crowds follow. You guessed it—he cures the King—becomes a big success and wins the girl.

Dowling is his usual ingratiating self in a role that suits him right down to the ground, and June Collyer, lovely and sincere, is his sweetheart. But the little gal who WOWed 'em with her comedy and her own self, is (you guessed it) Ray Dooley. She was actually a PANIC—which didn't surprise us—we've seen her before. Raymond Hatton, Noah Beery, Mary Carr and support were very good.

Any audience will welcome "Honeymoon Lane" as a relief from the current run of gun-drammers and such. The music has been extracted from this musical-comedy—BUT the comedy is all there. (Eddie sings one song ONCE.) It is the kind of entertainment that exhibitors refer to as a "great little picture"—AFTER they've played it.

Lubitsch On Pass System

Ernst Lubitsch, Paramount's ace director, is a bit upset about the new pass orders put into effect by Paramount and other studios. He says: "I consider the new pass system under which a director has to file a petition for people to see him in his office, the greatest thing since the talkies. I hear that the drive to keep people away from the studio takes so much of our executives' time, that a drive to bring people back into theatre has been definitely and indefinitely postponed. (I have had a little cabinet meeting with myself and decided that a pass is, by no means, sufficient to see me from the back—whoever wants to see me in the future must be vaccinated and show a doctor's certificate that the vaccination was successful)."

WritersCommittee To Meet Producers

The special committee of the writers met last night and appointed the committee that will meet with the producers on the question of the desires of the writers.

There were six appointed with an additional six alternates. Those receiving the appointment were Waldemar Young, Martin Flavin, Al Cohn, Bartlett Cormack, Benjamin Glazer and Ralph Block. The alternates were Edwin Justice Mayer, Dudley Nichols, Clara Beranger, James Seymore, Carey Wilson and John Meehan.

The writers expect to meet the producers committee in about two weeks. Representing the producers will be B. P. Schulberg, L. B. Mayer, Jack Warner, William LeBaron, Sam Goldwyn and Sol Wurtzel.

Roland Brown-Fox Split

Roland Brown asked for and received his cancelled contract with Fox yesterday due to a difference with Sol Wurtzel brought on by Brown's desire to have a story conference with Lionel Barrymore "away from the studio."

Barrymore was to be in the "Yellow Ticket" that Brown was to direct. Brown wanted to talk the story over with Barrymore and suggested that his agent had arranged the meeting at Barrymore's home. This upset the studio routine and when the argument was over Brown was a free agent and Alan Dwan was designated as the director.

Lothar Mendes On 'Sal of Singapore'

Upon the arrival here of Lothar Mendes he received the directorial assignment of "Sal of Singapore," which will co-star Claudette Colbert and Fredric March.

Theatre Tickets For Soap Buy

Matinee tickets for admission to Warners Hollywood or Downtown theatres are being given gratis by grocery stores around town with every purchase of six bars of an advertised soap at total price of 42 cents.

Kalcheim Succeeds Halperin In Publix

New York—Nat Kalcheim has been appointed head of the production unit department of Publix Theatres, succeeding I. M. Halperin.

Adolph Zukor Decorated

Adolph Zukor has received the decoration of Commander in the Hungarian Order of Merit. Admiral Horthy, Regent of Hungary, awarded the decoration in New York to the Paramount-Publix president, who was born in Ricse, Hungary.

Charlie Kenyon To Pathe

Charles Kenyon has been loaned to RKO-Pathe by Warners. The assignment will probably be on the new Ann Harding story.

Marjorie Beebe With Para

Having completed her contract with Mack Sennett, Marjorie Beebe is on her way to New York to make a series of short-reel comedies at Paramount's Long Island studio.

Paramount Will Build Up Pichel

Paramount have very definite plans for Irving Pichel. After the screening of "Murder by the Clock" together with his performance in "An American Tragedy," the organization will put the big push behind him on a build-up for stardom.

Smoking O. K. In Local House

The City Council passed the smoking ordinance yesterday by a vote of 10 to 5. The bill now goes to the Mayor for his O. K.

Theatres may now permit smoking in the balcony and mezzanine.

Welshay Pictures To Metropolitan Lot

Bob Welsh took his Welshay Company bag and baggage to the Metropolitan lot yesterday for the production of the shorts his organization is making for Paramount release.

Williams RKO-Pathe Mgr.

Oklahoma City—Ralph Williams has been appointed manager of the RKO-Pathe exchange here. Williams was formerly at Memphis for the same company.

The Howards Wow In Paramount Short

New York—The home office and executive staff of Paramount are having plenty of laughs as a result of a projection room preview of the Eugene and Willie Howard short made in the Astoria studio titled, "I'm Telling You."

Jack Dempsey's

MOVIELAND PALS

MOVING TO RENO

Over the 4th Via

Hollywood Roosevelt Hotel

SPECIAL TRAIN

• • •

. . . Phone HO-2020

THE Hollywood REPORTER

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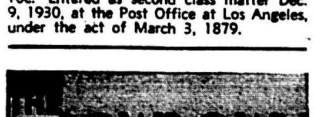

The latest "gag" in transportation was put in effect last night when, Eddie Dowling and his entire studio staff and several guests, hired a street car to take them to the preview of "Honeymoon Lane" in San Bernardino. The car was backed right up to the studio doors, for the Metropolitan stages are right on Santa Monica Blvd., and it didn't stop until it got within a few feet of the theatre, some sixty miles away!

•

A letter received the other day says "that an actor who re-married his second wife last week, is well on the way to stardom, while his first wife, who helped him through the lean days and is partly responsible for his success, is dwelling in poverty in a backyard shack in Hollywood."

•

Add prize lines: A well known agent got very, very squiffed the other evening and made several amorous passes at a beauteous blonde. After a couple of unsuccessful hours, he staggered into the kitchen where some other guests were assembled and almost sobbed, "If I can't have you, I wanna glassa milk!"

•

The theatre managers of the So. Cal. Division of FWC are in receipt of a letter from their division manager, Harry Hartman, that propounds the kind of healthy optimism and encouragement which are bound to inject themselves into each and every reader. Hartman wisely quotes from a Brisbane editorial anent the prophesies of Roger W. Babson, whose outlook is more than hopeful; and Hartman carries through with his own constructive ideas on how to get back "up hill."

•

When Sam Goldwyn had Harold Lloyd chased from a stage at United Artists several days ago, he stepped into something. Reports state that Doug Fairbanks was far from pleased with Goldwyn's policing, especially when a guest of Fairbanks was ordered out. Payoff came, however, when Fairbanks demanded that Goldwyn write a letter of apology to Lloyd for his hasty action. And insiders declare

NEW YORK CITY

"SWEEPSTAKES"
Mayfair Theatre

Sun: It is the usual puerile race track stuff, puerile as to plot, and as to dialogue, and it is neither professionally acted nor photographed.

Journal: Good light entertainment. The story isn't much on plot, but it's neatly developed and draws plenty of laughs.

World-Telegram: Its plot is hackneyed, its dialogue is trite and its direction is hardly what might be termed fresh or imaginative. But, thanks to Mr. Gleason's performance, "Sweepstakes" has its diverting moments and becomes an effective little program picture.

Herald-Tribune: There is no reason why it should not provide fair enough hot weather entertainment for those who do not demand very much.

American: Gleason manages to make entertaining an otherwise colorless picture.

News: There are lots of laughs in this one, and the tempo of "Sweepstakes" continuity is as fast paced as the hoss that wins the big race.

SYRACUSE

"DADDY LONG LEGS"
Fox-Eckel Theatre

Post-Standard: One of the sweetest pictures of the year. It is a delightful film—one that makes a few tears come to your eyes now and then, but the sort that keeps you smiling most of the time.

Herald: Sympathetic and intelligent directing, and a fine cast make the picture A-1 entertainment. Even though you are familiar with the play, do not miss the Gaynor interpretation.

American: The story is one that appeals equally to children and adults and represents the best in clean, romantic entertainment. In it are combined all the elements of alluring entertainment.

"TRANSGRESSION"
Keith's Theatre

Herald: Director and cast do their best, but the story seems to be against them. It is highly implausible. Then, too, there is a minimum of comedy, and further, action is sacrificed for dialogue.

"I TAKE THIS WOMAN"
Paramount Theatre

Herald: The popular appeal of the principals offsets the handicaps that arise from retelling an old, old story with very little action.

"SMART MONEY"
Strand Theatre

Journal: It is not a gangster picture which will make it all the more popular. It provides plenty of entertainment of a different sort.

Herald: It is aglow with color, alive with action. Characters are deftly molded, played with an unusual degree of naturalness. But there are wide gaps in the story, the continuity being loosely knit.

"FIVE AND TEN"
Loew's State Theatre

Journal: It has everything that makes a picture good. First of all it is a first rate story, secondly it has Miss Davies, and finally she has an excellent supporting cast.

JACKSONVILLE

"SVENGALI"
Palace Theatre

Times-Union: Should enjoy a good run at this theatre, as it has good acting, attractive settings and a gripping story which holds your attention throughout.

"THE VICE SQUAD"
Palace Theatre

Times-Union: This picture is another unfortunate production which goes down in screen history as a "might have been."

Martha Wilchinski Leaves Roxy To Join Roxy

New York.—Martha Wilchinski, in charge of publicity at the Roxy Theatre, is leaving that organization to join Roxy (Rothafel) in a publicity capacity.

Freund Quits Camera

Karl Freund, cameraman on "Variety," "The Last Laugh" and others, and more recently shooting at Paramount's eastern studio, is planning to forsake the camera for direction. Reports that he may lineup with the

Robt. Fairbanks' Daughter On U.A. Writing Staff

Letitia Fairbanks, 17-year-old daughter of Robert Fairbanks, has moved into a writer's office at United Artists, and will try her hand at turning out scenarios for that company.

Bruce Scenics in Multi

Robert C. Bruce, oldest producer of short scenics, will use Multicolor in the future. Bruce leaves this week for the New England States, where he will make a series of scenics. Bruce is re-

Big House-Kismet Berlin Flops

Berlin.—Two German versions of American successes have taken a good flop in their first exhibition here. The two are Metro-Goldwyn-Mayer's "Big House" with Heinrich George the star and First National's "Kismet," directed by Dieterle and featuring Heinrich Froelich.

The Gemran press went for George and Froelich but the public refused to go for the pictures. The two stand as the worst floos local theatres have had from the American studios.

The shortage of pictures all over Germany has caused a heavy demand for reissues. Most of the successful pictures have been reissued and played several times with some exhibitors now turning to old silent pictures in an effort to get the people in.

The studio situation is much better than it has been for some time but there is less than half the amount of pictures now in production that were on the stages at this time last year.

L. A. Paramount Bookings

Local Paramount theatre has booked "Women Love Once" to open July 9, with "The Secret Call" and "The Magnificent Lie" to follow in consecutive weeks.

The Church Row

(Continued from Page 1)

members of the council for lecture work and a "better cooperation" between the Church and pictures. When these Churchmen got wind of the soft touch in the Hays outfit and his refusal to finance any and everyone that made application, the lid blew off.

It is understood here that a "sizable budget" has been set aside by the Producers Association for the special account of Will Hays. This special account required no accounting to the producers by the Hays office, it was to be used if, how and when necessary. But in the present instance, fifty-two members of the Church were supposed to have received benefits in salary and expenses for work they did for the organization.

The general impression around New York is that everything would have been O.K. had Hays been able to meet all the financial demands made by the Churchmen, but as soon as the bankroll began to bend, the opinions of the Churchmen showed the same elasticity, with the motion picture industry in for quite a panning.

An official check of all offices of members of the Hays group had "nothing to say" regarding the battle that is getting front page space in every paper in the country. But unofficially several were of the opinion that Hays had pulled a boner the industry would have a tough time explaining.

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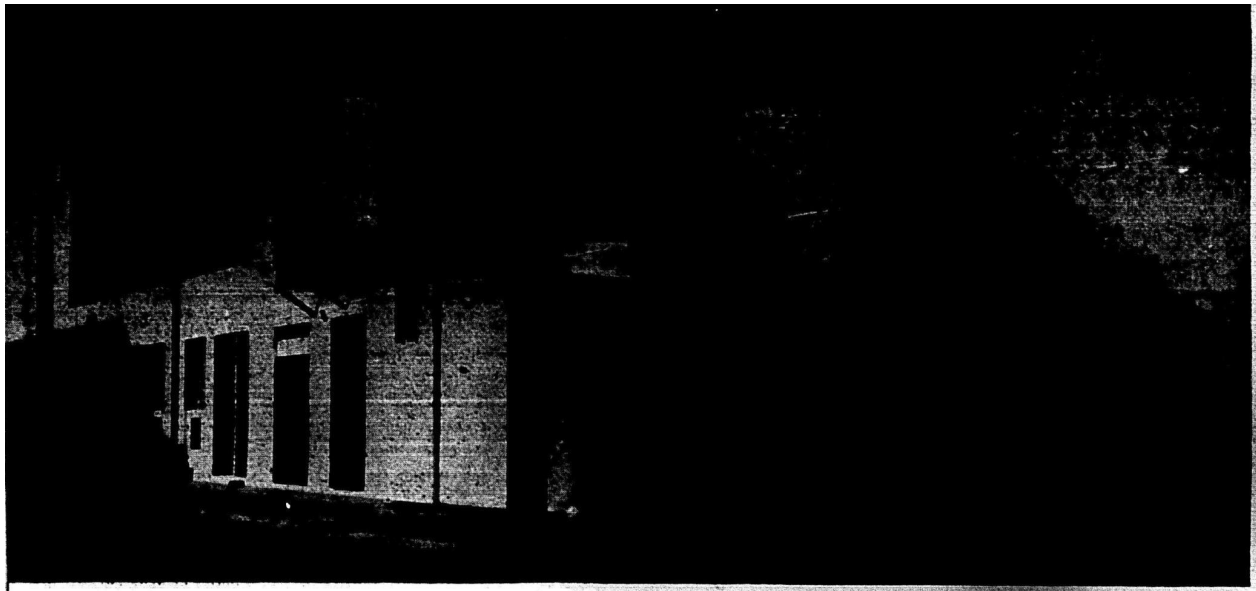
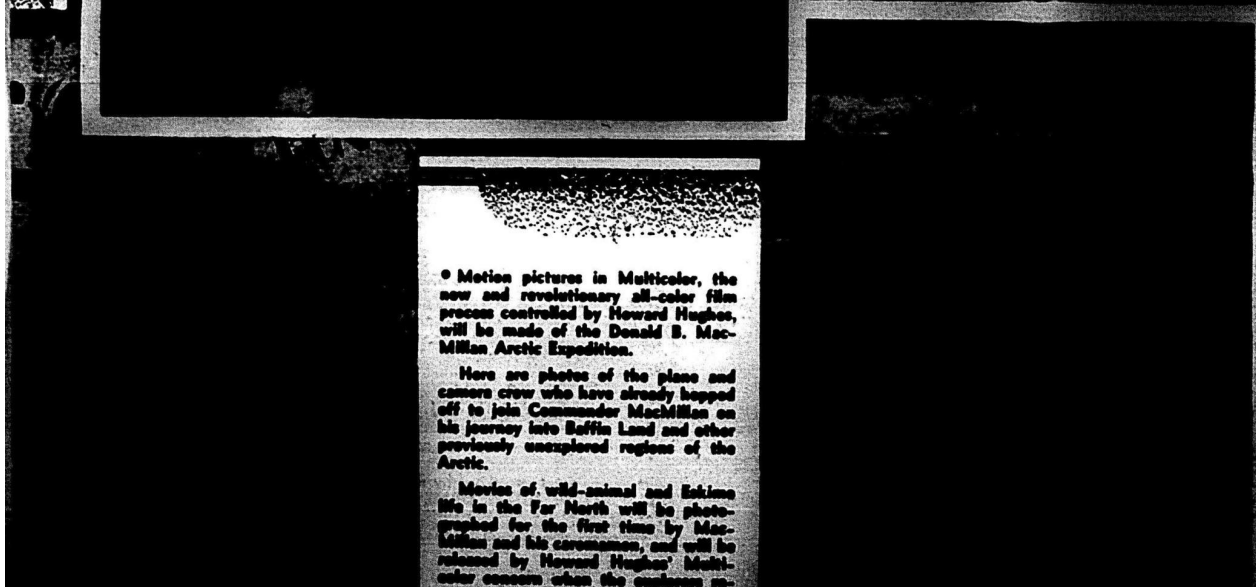
WARNER-KELTON HOTEL
Lexington at Vine
In Hollywood, California
Dr. Robert L. L. Warner
Managing Director

• Above, Howard Hughes' $2,000,000 Multicolor Laboratory at 7000 Romaine St., Hollywood; below, A. A. MacDonald, president of Multicolor, extending farewells to Pilot Charles Rocheville (left) and Cameraman Glenn R. Kershner, prior to their take-off in the Lockheed monoplane, "Multicolor," bound for the Arctic; right, Kershner and Rocheville; lower left, Kershner and Rocheville, again, posed with camera and plane; lower right, loading camera equipment into plane for journey into Northland.





• Motion pictures in Multicolor, the new and revolutionary all-color film process controlled by Howard Hughes, will be made of the Donald B. MacMillan Arctic Expedition.

Here are photos of the plane and camera crew who have already hopped off to join Commander MacMillan on his journey into Baffin Land and other previously unexplored regions of the Arctic.

Movies of wild-animal and Eskimo life in the Far North will be photographed for the first time by MacMillan and his cameramen, and will be released by Howard Hughes' Multi-color concern when the [illegible]

THE Hollywood REPORTER

Vol. V. No. 15. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, June 30, 1931

HAYS-CHURCH ROW BOILS

Ny. Impression B. R. Ran Out And So Did The Churchmen. Publicity May Cause Trouble

New York.—This row between the Hays organization and the Federal Council of Churches came in for a lot of inner office talk around the picture business here yesterday with plenty of pro's and con's, with the general feeling that too many hands were extended by the Churchmen in the direction of the Hays office for their support of the movies.

The report of the research and educational department of the Council of Churches charging Hays with everything on the calendar, let the cat out of the bag in that the Hays organization had seen fit to grease a few

(Continued on Page 2)

◆ HOLLYWOOD had a good chuckle yesterday on reading in Mr. Quigley's Herald the Winfield Sheehan statement regarding the type pictures Fox is to produce this coming year. In case you missed the story, here it is: "With the nation coming out of its financial doldrums, Fox is going ahead with one of the most ambitious programs of its history," he said. "Our pictures are going to be clean and entertaining. They will also be of a character that will be inspiring to our audiences—pictures that will cause people to strive for a better life and greater successes."

If Sheehan means what he says, and we doubt it, motion pictures will greatly benefit by the washout of trash that has come from that studio in the past. Mr. Hays and his lieutenants will breathe a sigh of relief and the censors will have to find some other way to occupy their cutting time.

But, as has been the case on many other occasions, Mr. Sheehan may be doing a little spoofing, especially if we are to believe the annual announcement made by Fox of the pictures exhibitors are to get during 1931-32.

In the Fox announcement, among other pictures that are supposed to be made are, Vina Delmar's "Bad Girl," "The Yellow Ticket," "Disorderly Conduct" that will feature Edmund Lowe and Victor McLaglen, "While Paris Sleeps," "Wicked," "Cheating," "Alimony Queens," "A Ticket to Hell," "Swindle," "Sugar Daddies," etc., etc. Maybe Mr. Sheehan has decided that smut does not pay, maybe he figures that audiences are interested in quality product and the type material Fox has already announced will not pay a Fox dividend.

We hope to see a lot of good Fox pictures during 1931-32 for the quality of the product they have released for the past two years was too much of a burden for this industry to shoulder. The Fox product has hurt most every individual in the business in that it has taken prospective customers away from the theatre and caused them to turn their attentions to other forms of entertainment.

A better Fox lineup during the coming year will materially help the industry.

Arliss Kids English

Southampton.—On the arrival of George Arliss on English soil he told reporters for London papers "There is no reason why British pictures should not lead the productions of all others in matters of the artistic."

Wampas May Fold Interest Sags

Climax in affairs of the Wampas was reached this week with members getting mailed ballot asking for membership vote on disbanding the organization.

Preface to the questionnaire points out dropping off in interest of large portion of members in the organization; with more interest and enthusiasm needed to prevent the press agents' association from folding. In addition to the matter of disbanding, vote is asked on various other important subjects to get reaction of entire membership to guide officers in proper course to pursue.

One question asked relates to feasibility of reviving the annual baby star selections to inject pep into the association.

Ruggles Selects Eric Linden For Lead

Wesley Ruggles has put his O. K. on Eric Linden for the lead in his original story "Are These Our Children" he is to direct for Radio.

Linden has been with the Theatre Guild in New York in addition to having played several engagements in Paris.

'U' Buys Stavepost 'Pickerelli' Yarn

New York.—The Saturday Evening Post story, "Mister Pickerelli Takes A Bath," has been purchased by Universal.

Julian Johnson Out of Para

Julian Johnson, one of the veterans on B. P. Schulberg's Paramount staff, is not with the organization any longer. Julian is understood to be taking a vacation and on his return take up free lance work.

Schenck et all Win Stockholders Suit

New York.—The suit filed by E. A. Stanton against Nicholas Schenck, David Bernstien, Arthur Loew and other members of the directorate of Loew's Inc., for an accounting of their profits on the sale of the company to Fox, was tried in the N. Y. Supreme Court yesterday in front of Justice Cotillo, who decided in favor of the defendants.

Harris and Para Agree On Salary

Robert Harris, supervisor, and Paramount have come to an agreement on salary. The argument lasted for days with Harris leaving the studio entirely for a few hours, but after the preview of "Murder by the Clock," supervised by Harris, everything was ironed out O.K.

Ray Griffith At Para

Ray Griffith has been loaned to Paramount by Warners to work on the screen play of "Girls About Town," an original written by Zoe Akins with George Cukor to direct. Only casting so far is Kay Francis.

The last time Griffith worked at Paramount it was as a star player.

Clara and Earl Fail To Agree

New York.—Clara Bow is said to have turned down Earl Carroll on his offer to appear in the "Vanities." A local paper quoted Clara's refusal of the offer on the basis that Earl wanted her to work in almost "no clothes at all."

Griffith To Make a Picture In East

New York.—D. W. Griffith will make his next picture in the East. Radio Corporation of America is behind the subject with Roxy in a supervisory capacity. Production to be recorded via RCA.

Rothacker Moves To N.Y.

Chicago.—All of the stock and library shots of the Watterson Rothacker Library have been moved to New York. New office at 729-7th avenue.

85,000,000 WEEKLY MILLIKEN TELLS N.E.A.

Carl E. Milliken, secretary of the Motion Picture Producers and Distributors, told more than 20,000 delegates of the National Education Association that the weekly attendance in motion picture theatres throughout America exceeded 85,000,000 a week. This was to demonstrate the fact that most of the leisure time of our people is devoted to motion pictures.

Milliken said:

"The man who reaches seventy years of age sleeps twenty-one years, spends eighteen years doing his job, three years eating, one and one-half years in sickness, and two and one-half

(Continued on Page 7)

THIRTEEN PICTURES NOW IN LONDON STUDIOS

London.—For week ending June 27 there were 13 pictures in work in local studios. This represents the peak of activity here for some time.

"Hindle Wakes," a Gainsborough Gaumont Production. Directed by Victor Saville.

"The Professional Guest," a George King Production. Directed by George King.

"The Shadow Between," a British International Production. Directed by Norman Walker.

"Black Coffee," a Twickenham Film Studios Production. Directed by Leslie Hiscott.

"The Lovelorn Lady," a British International Production. Directed by Milton Rosmer.

"A Gentleman of Paris," a Gaumont British Production. Directed by Sinclair Hill.

"Footsteps in the Night," an Associated Talking Picture. Directed by A. J. Arnold.

"Carmen," a British International Production. Directed by Cecil Lewis.

"Rich and Strange," a British International Production. Directed by Alfred Hitchcock.

"Carnival," directed by Herbert Wilcox.

"The Man at Six," a British International Production. Directed by Harry Hughes.

"Love Lies," a British International Production. Directed by Lupino Lane.

"The Ghost Train," a Gainsborough Production. Directed by Leslie Rowson.

Fanchon-Marco Studio Dedicated Last Night

Fanchon & Marco were honored by Governor James Rolph, Jr., and several hundred guests at the dedication of the new Fanchon & Marco Studio in Hollywood last night. Among those present were Mayor Porter, H. B. Franklin, Sid Grauman, Sol Lesser, Adolph Ramish, Oscar Oldknow, Howard Sheehan and others.

Governor Rolph's dedicatory speech was a splendid tribute to Marco and Fanchon Woolf.

'Smiling Lieutenant' In Carthay Circle July 10

The Paramount production, "The Smiling Lieutenant" will go into the Carthay Circle for a run starting July 10.

Gus Shy Writing for MGM

Guy Shy, comedian under contract to MGM, is writing comedy sequences for various features. Shy is between pictures, and stepped in to assist with gags and dialogue while waiting for acting assignment.

Jackson and Lord to MGM

Joseph Jackson and Robert Lord, both contract writers at Warner-First National, have been borrowed by MGM and added to the writing staff. They will return to their home lot when W-FN reopens in the fall.

Brabin Back From Ky.

Charles Brabin, MGM director, returned Sunday from Louisville, Kentucky, where he shot racetrack scenes for "Horseflesh."

What Would You Do?

David Manners is quite serious about his fan mail. He is said to personally attend to every wish and desire of his many admirers. But a letter of yesterday completely stumped him. A lady (?) from Ohio writes: "Mr. Manners, will you kindly send me a photograph of yourself in the nude."

Hughes-Franklin To Okay Laemmle Theatre Lease

Board of directors of Hughes-Franklin circuit meets this afternoon to okay lease for Carl Laemmle's new theatre at Hollywood and Vine. Deal has been under discussion for several weeks, with papers getting signatures today.

Bob Steele Hitched

Bob Steele, western star for Trem Carr, was secretly married two months ago. Wife is a non-professional.

Whale Remains At 'U'

Universal Pictures Corp. have taken up option of James Whale's services as director for one more year. His next assignment will be the direction of "Frankenstein."

Milliken's Speech

(Continued from Page 1)

years in bathing, shaving and dressing, leaving him twenty-five solid years of free time in which to make the most of himself."

These twenty-five years, the speaker pointed out, constitute the teachers' problem, for through the choice of leisure, man forms his character.

"We are slaves to the standards of others," Mr. Milliken stated. "We must dance in herds, drive in caravans, sing in choruses, and play in mass formation. Fear of ennui, as much as fear of hunger, has given us a case of national 'blues,' from a recurrence of which we will be spared only by the establishment of new standards on which to base truer happiness and richer living.

"In our times, people everywhere, of their own free will, have chosen the motion picture as their major leisure-time activity. In our own country the motion picture attendance is something in excess of 85,000,000 a week. The average person in America goes to the motion picture once a week. The average school child in America goes as often. Teachers can guide people, through the children who come under their leadership, to accept the best that pictures offer and to demand and support a constantly rising quality. To the teachers, the children look for trained leadership in this as in other fields—not a driving, directing, supervising leadership—but a come-hither type of leadership, the kind which has been aptly defined as —'the ability to make people want what they ought to have.' Why not instruction in appreciation of the best in motion pictures, the leisure-time occupation of the child and the family?"

Activity On Roach Lot

June Marlowe and Billy Gilbert have been signed for parts in "Shiver My Timbers." Production is scheduled to begin this week under the direction of Robert McGowan.

Jacqueline Wells has been signed to play the feminine lead in "Skip the Maloo," the latest Charley Chase starring vehicle. The supporting cast also includes Dell Henderson, Gale Henry and Evelyn Burns. James Parrott will direct.

William Halligan, New York playwright, has been added to the writing staff.

Sherwood Bailey, Jr., will essay the role of a "tough guy" and will be known on the screen as "Spud."

Production on "One Good Turn," the latest Laurel and Hardy comedy, was completed last week, and writers are now at work on a new story. Mary Carr, well known character actress, will be seen with this team of funsters. James Horne directed "One Good Turn."

Busch in RKO-Pathe Short

Mae Busch has fem lead in RKO-Pathe comedy, "Slow Poison," directed by Harry Sweet. James Gleason, Harry Gribbon and Billy Franey featured. Story is by Bugs Baer.

Academy Awards Com. At Work

Planning for the granting of the Annual Awards by the Academy of Motion Picture Arts and Sciences for the year 1931 has already begun. Letters were sent out this week to all studios, asking them for a list of feature pictures released in Los Angeles during the year August 1, 1930, to July 31, 1931.

In July, production companies will be asked to submit examples of sound recording. Early in August, nomination blanks will be mailed together with an explanatory letter and booklet of released pictures to Academy members, upon which evidence they are to base their decision and ballot for the Award winners.

The Technicians Branch will preview scenes of submitted sound pictures in August, and on August 30 nominations will close.

The Awards Banquet date has been set for November 4, 1931.

RKO-Pathe Casts 'Easy'

Jerry Mandy, Isabelle Withers, Harry Myers, Hank Mann and Bud Marshall added to cast of "Easy To Get," RKO-Pathe comedy directed by Howard Bretherton.

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J. E. Presley, General Manager

PHONE—Circle 7-8000

56th Street at 7th Avenue, New York City

WHEN SENSATIONS ARE MADE

note the Joyce and Selznick clients

"REBOUND"

direction by

E. H. GRIFFITH . . . . . *a Joyce-Selznick client*

adaptation, continuity and dialogue by

HORACE JACKSON . . . . . *a Selznick client*

from the play by

DONALD OGDEN STEWART . . . . *a Selznick client*

starring

INA CLAIRE . . . . . *a Joyce-Selznick client*

MICHAEL CURTIZ

Director

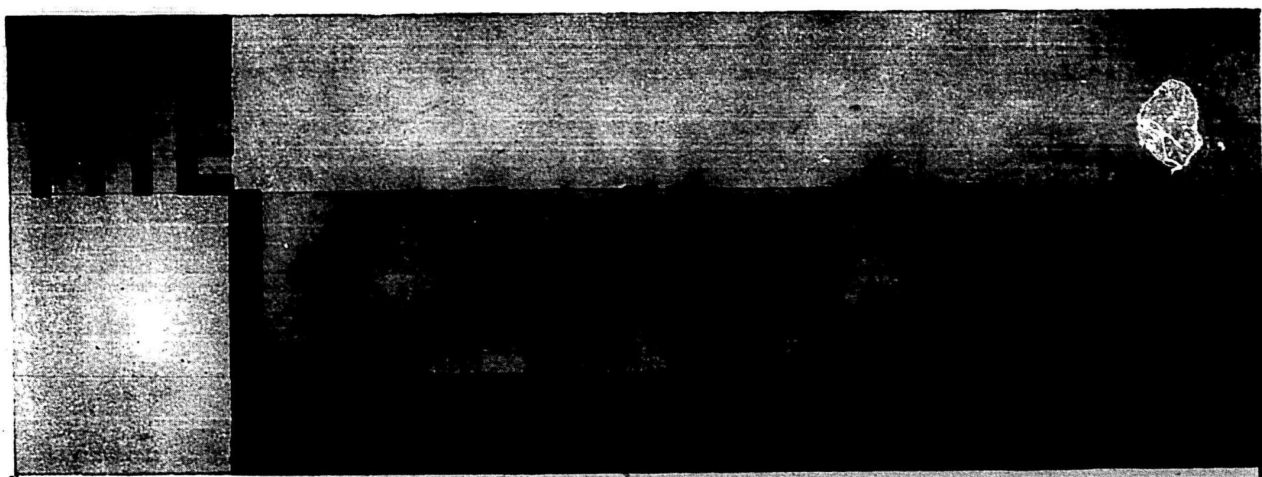
'Rivers End'

'God's Gift to Women'

'MAD GENIUS'

Under Contract to

Warner Bros.-First National



IS THAT—

MERVYN LEROY

Directed
'FIVE STAR FINAL'
'LITTLE CAESAR'
'GENTLEMAN'S FATE'

And Will Direct
Gloria Swanson
in
'TONIGHT OR NEVER'
For United Artists

FOUR NEW PICTURES AND ALL OF THEM ARE SURE FIRE BOX-OFFICE

Congratulations to Paramount for This

"MURDER BY THE CLOCK"
Paramount

Direction .....Edward Sloman
Story .....Rufus King
Play .....Charles Beahan
Adaptation .....Henry Myers
Photography .....Karl Strauss
Cast: William Boyd, Lilyan Tashman, Irving Pichel, Regis Toomey, Sally O'Neil, Blanche Friderici, Walter McGrail, Lester Vail, Martha Mattox, Frank Sheridan, Frederick Sullivan, Willard Robertson, Charles D. Brown, John Rogers, Lenita Lane, Harry Burgess.

●

Paramount has a knockout in this one. For wierdness, shivers and suspense it beats any picture of its type that has gone before. It is gripping, real and entertaining, and will hold any audience from beginning to end. Exhibs can push it to the limit. It is everything and more, than anything they may say about it.

The direction is perfect in every detail. The photography is grand. The sets are great. The script is something to rave about; every character has been carefully drawn, each one has depth. And the acting is superb!

From the very first scene, which is a graveyard, the audience is projected into the midst of eery, supernatural doings, and the feeling thus created is never lost, due to the timely use of fog-horns, shadows on the wall and anticipated murders.

The story revolves around a beautiful woman, a cold-blooded killer at heart, who is too careful to do the deeds herself but uses the men who love her as tools. Her lust for money leads her to plan the murder of each one who stands in the way of her getting an inheritance and then the murders of those who do her bidding, so that her tracks will be completely hidden, since all the evidence points to the half-wit son of the house. Her mind works like a clock, each step is timed to the minute and it is only through the tiniest flaw in her work that she is finally brought to justice by a detective charm.

The build-up is perfect, with an old woman's fear of being buried alive and her supposed resurrection from the grave playing a big part in creating atmosphere.

The lighter moments are provided by Sally O'Neil as a maid and Regis Toomey as the policeman on the beat, who dish out a delightful Irish brogue.

The finish is a piece of artistry in itself; there is no compromise, no weakening, and best of all it leaves the audience laughing.

Lilyan Tashman, minus her wisecracks, gives a characterization that will be remembered, as the heartless woman. The working of her mind is clearly defined in her expressive face. One scene in particular satnds out, in which she watches the murder of her "lover" . . and you can actually feel her delight in the spectacle.

Irving Pichel is excellent as the half-wit, as is William Boyd as the detective; they are outstanding, even in this 100 per cent cast. Blanche Friderici, Lester Vail, Martha Mattox, Walter McGrail, Sally O'Neil, Regis Toomey—each is perfect.

There has always been a great market for horror films—even mediocre ones bring in large crowds—so it's a foregone conclusion that "Murder by the Clock," a winner in every sense of the word, will pack them in here, there an deverywhere.

Congratulations to Paramount.

Dressler-Moran In Another Riot

"HELL-BENT FOR ELECTION"
MGM

Direction .....Charles F. Riesner
Story .....Robert Hopkins
Continuity .....Wells Root
Dialogue .....Zelda Sears and Malcolm Stuart Boylan
Photography .....Clyde De Vinna
Co-starring .....Marie Dressler and Polly Moran
Cast: Rosco Ates, Karen Morley, William Bakewell, John Miljan, Joan Marsh, Tom McGuire, Kane Richmond, Mary Alden, Robert Perry.

●

Metro-Goldwyn-Mayer has a laugh riot in "Hell-Bent for Election" that will roll in the money. From every angle, it is Box-office in great big capital letters. Exhibitors will laugh out loud with the audiences with this title on the marquee.

The studio kept both eyes on their dear public when they conceived and made this one, for nothing has been overlooked to give the film "draw." And it has plenty.

Story deals with women in politics and the campaign of one for mayor. Most of the comedy hinges between the candidate and her campaign manager, but other laughs are caused by the universal fight between men and women in the political battles of the sexes. Real human motivation offers dramatic highlights in the story provided by the future mayoress's daughter's love for a youthful gangster.

As the candidate for mayor, whose ardent desire is to clean up the town, Marie Dressler is grand. Her work hits the audience right in the heart. And Polly Moran, as the politically ambitious woman and useless wife, comes in for her share of laurels, but her characterization is not heightened with the heart interest that builds Miss Dressler's role. And when these two troupers work together in scenes, the audience is never disappointed.

Rosco Ates, as the neglected husband of Polly, is very funny and genuinely human and can take bows with anyone in the cast for his work.

Those crack dialogue writers, Zelda Sears and Malcolm Stuart Boylan, rate first honors for their hilarious lines—line that maintain character and are funny.

Charles F. Riesner has executed a smooth piece of direction and never permits his picture to lag, except to establish certain points of story.

Howard Direction Especially Good

"TRANSATLANTIC"
Fox

Direction .....William K. Howard
Screen Play.....Guy Bolton
Added Dialogue.....Lynn Starling
Cameraman .....James Howe
Sound .....Albert Trotzman
Cast: Edmund Lowe, Lois Moran, Greta Nissen, John Halliday, Jean Hersholt, Myrna Loy, Earle Foxe, Billy Bevan, Ruth Donnelly, Goodee Montgomery, John Swor, Jessie de Vorska, Rosalie Roy.

●

"Transatlantic" will ring a merry tune at the box-office. Not alone because of positive audience values built into the absorbing melodrama, but mainly for splendid direction by William K. Howard. The latter injects typical motion picture treatment—with fast tempo and action paramount to dialogue content.

To those in the trade, "Transatlantic" will be hailed as a directorial success; to audiences, the picture will provide just what is wanted in screen entertainment. "Transatlantic" should be shown to directors and writers as an example of screen tempo, with minimum of dialogue, that is required to bring back theatre patronage to normal.

Outstanding in an exceptionally balanced cast are the portrayals of Edmund Lowe, John Halliday, Jean Hersholt, Myrna Loy, Billie Bevan and Greta Nissen. Lowe hits with his characterization of the suave crook; Halliday impresses as the millionaire banker; Billie Bevan gets honors as the cockney steward;Myrna Loy shows versatility in her spot as the sweet and aristocratic wife of the stepping banker; and Hersholt turns in his usual excellent performance.

Story unfolds melodrama that takes place on an Atlantic steamship during trip across. Lowe soloing, and Foxe with his gang, stake out on voyage to rob Halliday of valuable securities. Halliday is "on the make" for any good looker, giving Nissen a chance to work on him. After working up story interest, Halliday is shot, securities missing; with Lowe shielding Hersholt, who is suspected. Climax finds Lowe in the role of "fixer"—he recovers the securities, tracks down the gunman, reconciles Halliday and his wife, and gets back Hersholt's savings in Halliday's defunct company.

Particularly impressive opening is supplied by Howard in panorama action shots of steamship dock, with crowds embarking. It has speedy tempo that continues when regular story gets under way aboard ship. Production backgrounds are excellent, but at no time do they overshadow direct movement of the story towards its climax.

"Transatlantic" is distinctly a motion picture, packed with entertainment that will click heavy with audiences in every type of theatre.

In addition, it has plenty of ad-copy dialogue.

Lightner Makes Good Fast Farce

"SIDE SHOW"
Warner Brothers

Direction .....Roy Del Ruth
Story .....Wm. K. Wells
Screen Play.....Arthur Caesar and Ray Enright
Photography .....Dev Jennings
Starring .....Winnie Lightner
Cast: Charles Butterworth, Evalyn Knapp, Don Cook, Guy Kibbe, Mathew Betz.

●

The background of circus life provides ample space for the monkeyshines of Winnie Lightner, and in "Side Show" she has not only that background, but a lot of fast and funny situations to clown around in. That she does it to the vast amusement of the audiences cannot be denied, nor will we deny that her "Take a Look at That" number in the forepart of the picture is the last word in cheapness and vulgarity, and has no place in a motion picture. "Side Show" has plenty of good comedy, however, and furnishes a lot of light, hot-weather entertainment. Excellent direction, photography and dialogue lift it above average, with enough action and laughs to satisfy 'em.

Winnie is a gal with a heart of gold, who for years has been working with a traveling circus, playing everything from a hooch dancer to the bearded lady when needed, and taking care of the owner in his drunken moments as well. She and the Barker are sweethearts—but he is "on the take" and Winnie does all the giving. Her young sister, whom she has been educating, runs away from home to join the show, and persuades Winnie to let her remain with it through the summer. The boss is having trouble paying off—and Winnie straightens things out; the high diver quits—and Winnie makes the dive. The Barker and the young sister fall in love with each other. Winnie finds out—and forces the man to quit the show. The sister, misunderstanding, turns on poor Winnie and goes with him. Just when everything looks blackest and Winnie has decided to retire and be herself—the man and the sister come into the tent, and the man tells Winnie that it is SHE he wants, and asks her to marry him.

Unfortunately, toward the end, all the main characters "step out of character" completely, to bring about a happy and sappy ending. Whose bright idea it was to have the Lightner "go heroine" we don't know—but don't suppose it matters much in a picture of this type.

Miss Lightner's "knock 'em down, drag 'em out" tactics got the laughs, and her dramatic work, though unsuited to her, was O.K. Charles Butterworth, as a circus worker, panicked 'em with his lines and personality. Donn Cook, Evalyn Knapp and Guy Kibbe gave excellent support.

Roy Del Ruth has made the most of each scene, and his "method" is worthy of better things.

Ernst Lubitsch

Recently Completed

'The Smiling Lieutenant'

In Preparation

'The Man I Killed'

for

Paramount

WESLEY RUGGLES

Director of

'CIMMARRON'

In Preparation—

His Original Story

'ARE THESE OUR CHILDREN?'

for Radio Pictures

GEO. FITZMAURICE

'DEVIL TO PAY'
(Ronald Colman)

'STRANGERS MAY KISS'
(Norma Shearer)

'UNHOLY GARDEN'
(Ronald Colman)

ROUBEN MAMOULIAN

DIRECTOR

'APPLAUSE'
'CITY STREETS'

PARAMOUNT

ROWLAND BROWN

Director

'Quick Millions'
'The Yellow Ticket'

Fox Film Studios

RICHARD WALLACE

Director

•

Current Production

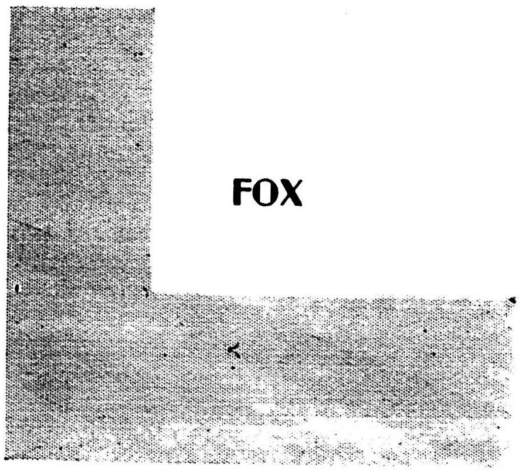
'THE ROAD TO RENO'

•

Under Contract To

Paramount-Publix

SIDNEY
LANFIELD



FOX

The Gangster Drama Is Definitely Established—

Says Roy Del Ruth

● THE agitation against gangster pictures axaggerates the harm they are charged with working on theatre patrons, according to Roy Del Ruth, who is to direct "Larceny Lane" for Warner Brothers. While offering no defense for the story which glorifies the racketeer and the killer, Del Ruth insists that as a phase of contemporary American life, the so-called gangster film has a place in the theatre.

"There is no drama of any kind possible without the elements of good and evil,' Del Ruth points out. 'These in conflict with each other make all worth dramatic plots. It is the function of the dramatist to show the futility and peril of wrong doing and the triumph of good. It is impossible to deal with modern social conditions without taking cognizance of the gangster and his methods, and why should we hide our heads from the reality.

"Under a ruling which would bar this type of drama, some of our immortal literature would never have existed. What would have become of 'Robin Hood.' 'Treasure Island,' the romances of Francois Villon if humanity could not stand to face the grim reality of crime? The point is that the criminal type should not be glorified. The relentless fate which comes to him as a logical result of his career should be emphatically pointed out, and if this is done there can be no bad effects."

EDWARD
I.
LUDDY

STUART WALKER

Director

Paramount-Publix

Here's Who's Who
What They've Done
in The World of
DIRECTORS

ADOLFI, JOHN
"Dumbells In Ermine".....Warner
"Penny Arcade" .....Warner
"The Millionaire" .....Warner
"We Three" .....F.N.
"Alexander Hamilton" .....F.N.

ARCHAINBAUD, GEORGE
"Alias French Gertie" .....Radio
"Framed" .....Radio
"Shooting Straight" .....Radio
"The Silver Horde" .....Radio
"The Lady Refuses".....Radio

BACON, LLOYD
"A Notorious Affair" .....F.N.
"The Office Wife" .....Warner
"Sit Tight" .....Warner
"Fifty Million Frenchmen"..Warner
"Kept Husbands" .....Radio
"Side Show" .....Warner
"The Honor of the Family"....F.N.

BADGER, CLARENCE
"Sweethearts and Wives".....F.N.
"Woman Hungry" .....F.N.
"The Bad Man" .....F.N.
"The Hot Heiress" .....F.N.
"Show Girl in Hl'yw'd" (Fr)....F.N.
"Party Husband" .....F.N.

BEAUDINE, WILLIAM
"Those Who Dance" .....F.N.
"At Bay" .....F.N.
"The Lady Who Dared" .....F.N.
"The Queen of Main Street"....F.N.
"Father and Son" .....F.N.
"Hollywood Theme Song"..Sennett
"One Yard To Go".....Sennett
"The College Vamp" .....Sennett
"The Mad Parade" .....Liberty

BEAUMONT, HARRY
"Three French Girls" .....MGM
"Our Blushing Brides" .....MGM
"Dance Fools Dance" .....MGM
"Laughing Sinners" .....MGM

BELL, MONTA
"East Is West" .....Universal
"Fires of Youth".....Universal

BORCOSQUE, CARLOS
"La Mujer X" .....MGM
"Madame X" (Spanish) .....MGM
"Cheri-Bibi" (Spanish) .....MGM

BORZAGE, FRANK
"Devil With Women" .....Fox
"Doctors' Wives" .....Fox
"Cures for the Blues" .....Fox

BRABIN, CHARLES
"The Singer of Seville" .....MGM
"The Great Meadow" .....MGM
"Horse Flesh" .....MGM

BROWER, OTTO
"Light of Western Stars".....Para.
"Border Legion" .....Paramount
"Sante Fe Trail" .....Paramount
"Fighting Caravans" .....Paramount
"Clearing the Range" .....Tec-Art

BROWN, CLARENCE
"Anna Christie" .....MGM
"Romance" .....MGM
"Inspiration" .....MGM
"A Free Soul" .....MGM

BROWN, HARRY JOE
"The Squealer" .....Columbia
"Song of the Caballero"....Universal
"Sons of the Saddle" .....Universal
"Kettle Creek" .....Universal

BROWN, MELVILLE
"Lovin' the Ladies" .....Radio
"Behind Office Doors" .....Radio
"She's My Weakness" .....Radio
"White Shoulders" .....Radio
"Check and Double Check"....Radio
"Fanny Foley Herself" .....Radio

BROWN, ROWLAND
"Quick Millions" .....Fox
"The Yellow Ticket" .....Fox

BROWNING, TOD
"Outside the Law" .....Universal
"Resurrection" .....Universal
"Dracula" .....Universal
"Iron Man" .....Universal

(Continued on Page 10)

LEO McCAREY
Director

Under Contract to Howard Hughes
Caddo Productions

Current Release—
'INDISCREET'
A Gloria Swanson Starring Production
for United Artists

Produced By
DeSylvia, Brown & Henderson

Now Preparing
'QUEER PEOPLE'

HERE'S MORE 'WHO AND WHAT THEY'VE DONE'

BUTLER, DAVID
"High Society Blues" .....Fox
"Just Imagine" .....Fox
"Connecticut Yankee" .....Fox

CABANNE, CHRISTIE W.
"The Conspiracy" .....RKO
"The Dawn Trail" .....Columbia
"The Sky Patrol" .....Columbia

CANNON, RAYMOND
"Ladies Must Play" .....Columbia
"Swanee River" .....Sono-Art

CAPRA, FRANK
"Guilty" .....Columbia
"Ladies of Leisure" .....Columbia
"Rain or Shine" .....Columbia
"Dirigible" .....Columbia
"The Miracle Woman" ....Columbia

CLINE, EDWARD
"Sweet Mama" .....F.N.
"Man Crazy" .....F.N.
"The Widow From Chicago" ....F.N.
"Leathernecking" ..... Radio
"Hook, Line and Sinker" .....Radio
"Assorted Nuts" .....Radio

CONWAY, JACK
"The Unholy Three" .....MGM
"Just A Gigilo" .....MGM
"The New Moon" .....MGM
"The Easiest Way" .....MGM

CORIGAN, LLOYD
"Follow Thru" .....Paramount
"Along Came Youth" ....Paramount
"Daughter of the Dragon" .....Para.

CRAFT, WILLIAM
"Czar of Broadway" .....Universal
"Cohens, Kellys in Scotland" ..Univ.
"Little Accident" .....Universal
"See America Thirst" .....Universal
"Waiting at the Church" .....Radio

CROMWELL, JOHN
"Street of Chance" .....Paramount
"The Texan" .....Paramount
"For the Defense" .....Paramount
"Tom Sawyer" .....Paramount
"Scandal Sheet" .....Paramount
"Unfaithful" .....Paramount
"The Vice Squad" .....Paramount

CROSLAND, ALAN
"Viennese Nights" ....Warner Bros.
"Big Boy" .....Warner Bros.
"Captain Thunder" .....MGM
"Children of Greed," Warner Bros.

CRUZE, JAMES
"Once a Gentleman" .....Cruze
"She Got What She Wanted" Cruze
"Salvation Nell" .....Cruze

CUKOR, GEORGE
"Grumpy" .....Paramount
"The Virtuous Sin" .....Paramount
"Tarnished Lady" .....Paramount

CUMMINGS, IRVING
"On the Level" .....Fox
"Sez You—Sez Me" .....Fox

CURTIZ, MICHAEL
"River's End" .....WB
"God's Gift To Women" .....WB
"Mad Genius" .....WB
"Moby Dick" (Ger) .....F.N.
"Bright Lights" .....WB-FN
"Matrimonial Bed" .....WB-FN

DEL RUTH, ROY
"The Life of the Party" ....Warner
"Divorce Among Friends" ..Warner
"My Past" .....Warner
"Side Show" .....Warner

DE MILLE, C. B.
"Madame Satan" .....MGM
"The Squaw Man" .....MGM

DE MILE, WILLIAM C.
"Passion Flower" .....MGM

DILLON, JOHN FRANCIS
"One Night At Susie's" .....F.N.
"Kismet" .....F.N.
"Girl of Golden West" .....F.N.
"The Reckless Hour" .....F.N.

DWAN, ALLAN
"What a Widow" ....Swanson Prod.
"Barber John's Boy" .....Warner
"Chances" .....F.N.

FEJOS, PAUL
"The Big House" (Fr.Ver.) ..MGM
"The Big House" (Gr.Ver.) ....MGM

FEYDER, JACQUES
"Anna Christie" (Ger) .....MGM
"Daybreak" .....MGM
"Son of the Rajah" .....MGM

FITZGERALD, DALLAS M.
"Big Revue" .....Mayfair
"Big Doings" .....Mayfair
"Hello Sunshine" .....Mayfair
"Happy Feet" .....Mayfair
"Kiddie Kabaret" .....Mayfair
"On Parade" .....Mayfair
"Tapping Toes" .....Mayfair
"Kartune Tips" .....Mayfair

FITZMAURICE, GEORGE
"Strangers May Kiss .....MGM
"Devil To Pay" .....Sam Goldwyn
"One Heavenly Night" ..S. Goldwyn
"Raffles" .....Sam Goldwyn
"The Bad One" ....Joseph Schenck

FLEMING, VICTOR
"Common Clay" .....Fox
"Renegades" .....Fox

FLOOD, JAMES
"Mother's Milions .....Liberty
"Sisters" .....Columbia
"Swellhead" .....Tiffany
"Mr. Antonio" .....Tiffany

FLOREY, ROBERT
"Hole in the Wall" .....Para.
"The Cocoanuts" .....Para.
"The Battle of Paris" .....Para.

FORD, JOHN
"Born Reckless" .....Fox
"Up the River" .....Fox
"The Seas Beneath" .....Fox

FOX, WALLACE
"Swell People" .....Pathe
"Some Babies" .....Pathe
"Hearts and Hoofs" .....Pathe
"Carnival Revue" .....Pathe
"One Nutty Night" .....Pathe
"Sea Goin' Sheiks" .....Pathe
"Parading Pajamas" .....Pathe

FREELAND, THORNTON
"Six Cylinder Love" .....Fox
"Three Live Ghosts" .....U.A.
"Whoopee" .....Goldwyn
"Riding For A Fall" .....Fox

GARDNER, CYRIL
"Royal Family" .....Para
"Only Saps Work" .....Para
"Benson Murder Case" .....Para
"Texan" .....Para
"Street of Chance" .....Para
"Charming Sinners" .....Para
"On the Brave" .....Para
"River of Romance" .....Para
"Innocents of Paris" .....Para
"Shopworn Angel" .....Para
"The Trespasser" .....U.A.

(Continued on Page 13)

In Preparation—

'24 Hrs.'

Paramount

Current Release—

'Confessions of a Co-ed'

Paramount

DUDLEY MURPHY

Written and Directed
Ballet Mecanique
Black and Tan
St. Louis Blues
RKO

HERE'S MORE 'WHO AND WHAT THEY'VE DONE'

"Social Errors" ..... Paramount
"Grumpy" ..... Paramount

GASNIER, LOUIS
"Shadow of the Law" .... Paramount
"The Virtuous Sin" ..... Paramount
"Buy Your Woman" ..... Paramount
"The Lawyer's Secret" .. Paramount

GERING, MARION
"I Take This Woman" .... Paramount
"Twenty-four Hours" .... Paramount

GLENNON, ROBERT
"Paradise Island" ..... Tiffany
"Around the Corner" .... Columbia
"Girl of the Port" ..... RKO

GOULDING, EDMUND
"The Devil's Holiday" .... Paramount
"Reaching for Moon" ..... U.A.

ALFRED E. GREEN
"Sweet Kitty Bellairs" ..... WB-FN
"Men of the Sky" ..... WB-FN
"The Four Flusher" ..... WB-FN
"Disraeli" ..... WB-FN
"Green Goddess" ..... WB-FN
"Old English" ..... WB-FN
"Smart Money" ..... WB-FN

GREGOR, ARTHUR
"La Fruta Amarga ..... MGM
"Min and Bil" (Sp) ..... MGM
"Count of Luxembourg," Chadwick
"Say It With Diamonds" .... Tiffany
"Women's Wares" ..... Tiffany
"Scarlet Dove" ..... Tifany
"Strange Cargo" ..... Pathe
"Fruta Amarga" ..... MGM

GRIFFITH, EDWARD H.
"Holiday" ..... RKO-Pathe
"Rebound" ..... RKO-Pathe

GRINDE, NICHOLAS
"Good News" ..... MGM
"Girls Together" ..... MGM

HAWKS, HOWARD
"The Dawn Patrol" ..... F.N.
"The Criminal Code" ..... Columbia

HEERMAN, VICTOR
"Animal Crackers" ..... Paramount
"Sea Legs" ..... Paramount

HENLEY, HOBART
"Captain Applejack" ..... Warner
"Mother's Cry" ..... F.N.
"Half Gods" ..... Universal
"The Modern Wife" ..... Universal
"Free Love" ..... Universal
"What a Flirt" ..... Universal
"Expensive Women" ..... Warner

HERBERT, HUGH
"He Knew Women" ..... RKO

HILL, GEORGE
"The Big House" ..... MGM
"The Dark Star" ..... MGM
"Secret Six" ..... MGM
"Sea Eagles" ..... MGM

HOPPER, E. MAJOR
"Their Own Desire" ..... MGM
"Kempy" ..... MGM
"Temptation" ..... Columbia

HOWARD, DAVID
"Last of the Duanes" (Sp) ..... Fox
"Big Trail" (Sp) ..... Fox
"The Love Gambler" (Sp) ..... Fox
"Jose Mofica" ..... Fox

HOWARD, WILLIAM K.
"Good Intentions" ..... Fox
"Scotland Yard" ..... Fox
"More Than a Kiss" ..... Fox

JULIAN, RUPERT
"The Cat Creeps" ..... Universal

KELLEY, ALBERT
Leather Pusher Series ..... Universal

KING, LOUIS
"Fightin' Thru" ..... Columbia
"Desert Vengeance" ..... Columbia
"Red River Rogues" ..... Columbia
"The Fighting Sheriff" ..... Columbia

KNOPF, EDWIN
"Light of Western Stars" ..... Para.
"The Border Legion" ..... Para.
"Social Errors" ..... Paramount

KING, VIDOR
"Billy the Kid" ..... MGM
"Susan Lenox" ..... MGM

KRIM, PAIRE L.
"Sin Takes a Holiday" ..... Pathe
"Born to Love" ..... Pathe
"The Common Law" ..... Pathe

LA CAVA, GREGORY
"Board and Room" ..... Radio

LAEMMLE, EDWARD
"Saint Johnson" ..... Universal
"Up and Up" ..... Universal
"Lady of Resource" ..... Universal

LANG, WALTER
"Brothers" ..... Columbia
"Hell Bound" ..... Jame Cruze
"Command Performance" ..... Cruze
"Costello Case" ..... James Cruze

LEE, ROLAND V.
"Ladies Love Brutes" ..... Paramount
"Return of Dr. Fu Manchu ..... "Para.
"Man From Wyoming" ..... Para.
"The Menace" ..... Paramount
"Derelict" ..... Paramount
"The Voice" ..... First National

LEONARD, ROBERT Z.
"Divorcee" ..... MGM
"Let Us Be Gay" ..... MGM
"The Florodora Girl" ..... MGM
"Bachelor Father" ..... MGM
"It's a Wise Child" ..... MGM
"Five and Ten" ..... MGM
"Susan Lenox" ..... MGM

LEROY, MERVYN
"Gentleman's Fate" ..... FN
"Little Caesar" ..... FN
"Local Boy Makes Good" ..... FN
"Broadminded" ..... FN
"Five Star Final" ..... FN

LEVERING, JOSEPH H.
"La Cantidavora" (Sp) ..... Darmour
"Sea Devils" ..... Continental
"Defenders of the Law" ..... Darmour
"The Mystery Train" ..... Darmour

LLOYD, FRANK
"Sin Flood" ..... F N
"The Right of Way" ..... F N
"Adios" ..... F N
"East Lynne" ..... Fox

LUBITSCH, ERNST
"Monte Carlo" ..... Paramount
"Bachelor Father" ..... MGM

LUDDY, EDWARD I.
"Julius Sizzer" ..... RKO-Pathe
"The Messenger Boy" ..... RKO-Pathe

MacGREGOR, EDGAR JJ.
"Good News" ..... MGM

MacKENNA, KENNETH
"Always Goodbye" (Co-Dir) ..... Fox
"The Spider" (Co-Dir) ..... Fox

(Continued on Page 14)

Mark Sandrich

Radio Director

CHARLES "CHIC" SALE SERIES

"Cowslips"

Now Playing Carthay Circle Theatre in Los Angeles

NOW DIRECTING

Clark and McCullough Series

Radio Pictures

REG U.S. PAT OFF

HERE'S MORE 'WHO AND WHAT THEY'VE DONE'

McCAREY, LEO
"Let's Go Native".....Paramount
"The Shepper-Newfounder" ....Fox
"Wild Company" .....Fox
"Indiscreet" .....Swanson

McCAREY, RAY
6 Collegiate Shorts .....Pathe
3 Wm. Fidler Shorts.....MGM
Swimming Short .....MGM
5 Track Shorts .....MGM

McLEOD, NORMAN
"Along Came Youth" ....Paramount
"Finn and Hattie" .....Paramount
"Monkey Business".....Paramount

MACFADDEN, HAMILTON
"Harmony At Home".....Fox
"Crazy That Way" .....Fox
"Are You There?".....Fox
"Oh, For a Man".....Fox
"Charlie Chan Carries On".....Fox
"Stolen Thunder' .....Fox
"The Black Camel" .....Fox

MACK, RUSSELL
"Night Work" .....Pathe
"Second Wife" .....RKO
"Big Money" .....Pathe
"Lonely Wives" .....Pathe

MARCIN, MAX
"Shadow of the Law"....Paramount
"The Lawyer's Secret" ..Paramount

MARQUISE HENRY DE LA FALAISE
"The Woman Between".....U.A.
"The Next Corner" .....U.A.

MAMOULIAN, ROUBEN
"Applause" .....Paramount
"City Streets" .....Paramount

MAYO, ARCHIE
"Courage" .....Warner
"Doorway To Hell" .....Warner
"Illicit" .....Warner
"Svengali" .....Warner
"Bought" .....Warner

MENDES, LOTHAR
"Ladies' Man" .....Paramount

MENZIES, WILLIAM CAMERON
"Always Goodbye" (Co-Dir)....Fox
"The Spider" (Co-Dir).....Fox

MILESTONE, LEWIS
"All Quiet on West. Front"....Univ.
"Front Page" .....Caddo

MILTON, ROBERT
"Charming Sinners" .....Paramount
"Outward Bound" .....Warner
"You and I" .....F.N.

MOORE, VIN
"Cohens, Kellys in Africa".....Univ.
"Many A Slip" .....Universal
"Virtuous Husband" .....Universal

MURPHY, DUDLEY
"Black and Tan" .....RKO
"St. Louis Blues" .....RKO
"The Burglar" .....RKO
"Confessions of a Co-ed".....Para.

NEITZ, ALVIN
"Cayon Hawks" ....Naional Players
"Trails of Danger" National Players
"Breed of the West".....N.P.
'Hell's Valley" ....National Players
"Red Fork Range," National Players
"The Phantom" ....National Players

NEILL, R. WILLIAM
"Just Like Heaven" .....Tiffany
"Cock o' the Walk".....Columbia
"Phantom Hoofs" .....Columbia
"The Avenger" .....Columbia
"The Good Bad Girl" ....Columbia

NEWMEYER, FRED
"Queen High" .....Para.
"Fast and Loose" .....Para.
"Subway Express" .....Col.

NIGH, WILLIAM
"Today" .....Tec-Art
"Midnight Stage" .....Tiffany
"The Single Sin" .....Tiffany
"Lightning Flyer" .....Columbia

PATON, STUART
"Air Police" .....Ralph Like, Inc.
"First Aid" .....Ralph Like, Inc.
"In Old Shanghai," Ralph Like, Inc.

PEARCE, A. LESLIE
"The Fall Guy" .....RKO
"He Trumped My Ace".....Sennett
"Radio Kisses" .....Sennett
"Charley's Aunt" (Dia.).....Col.
"Passionate Pups" .....Edu.-Christie
"Meet the Wife".....Christie-Col.

POLLARD, HARRY A.
"The Prodigal" .....MGM
"Shipmates" .....MGM
"The Great Day" .....MGM

RIESNER, CHARLES
"Caught Short" .....MGM
"Love In the Rough" .....MGM
"March of Time" .....MGM
"Reducing" .....MGM
"Stepping Out" .....MGM
"Flying High" .....MGM

ROBERTS, STEPHEN R.
Shorts .....Educational

ROBERTSON, ARTHUR
"Beyond Victory" .....Pathe
"Madonna of the Streets".....Col.
"Cheri-Bibi" .....MGM

ROBISON, DR. ARTHUR
"Trial of Mary Dugan" (Gr) ..MGM
"Let Us Be Gay" (Fr).....MGM
"The Easiest Way" (Fr).....MGM
"Jenny Lind" .....MGM
"A Lady's Morals" (Fr).....MGM
"The Great Lover" .....MGM

RUBEN, J. WALTER
"The Million Dollar Swindle," RKO

RUGGLES, WESLEY
"Cimarron" .....RKO
"The Sea Bat" .....MGM

SANDRICH, MARK REX
"A Peep on the Deep".....Radio
"Aunt's In the Pants".....Radio
"Trader Ginsburg" .....Radio
"Talking Turkey".....Radio
"Trouble From Abroad".....Radio
"The County Seat".....Radio
"Cowslips" .....Radio
"The Way of All Fish".....Radio
Four "Nick and Tony".....Radio

SANTLEY, JOSEPH
"Swing High" .....Pathe
"Oh, Oh, Cleopatra" .....Pathe

SANTELL, ALFRED
"Arizona Kid" .....Fox
"Sea Wolf" .....Fox
"Body and Soul" .....Fox
"Daddy Long Legs" .....Fox

SCHERTZINGER, VICTOR
"Safety in Numbers".....Paramount

(Continued on Page 16)

ALFRED E. GREEN

DIRECTOR

'SMART MONEY'

Under Contract to

WARNER BROS. - FIRST NATIONAL

HERE'S MORE 'WHO AND WHAT THEY'VE DONE'

"The Woman Between" .....Radio

SCHOEDSACK, ERNEST B.
"Rango" .....Paramount

SEDGWICK, EDWARD
"Forward March" .....MGM
"Free and Easy" .....MGM
"Doughboys" .....MGM
"Parlor, Bedroom, Bath".....MGM

SEITER, WILLIAM A.
"Back Pay" .....F.N.
"The Toast of the Legion"....F.N.
"When We Were 21".....F.N.
"Going Wild" .....F.N.
"Sunny" .....F.N.
"The Aviator" (Fr.).....F.N.
"Big Business Girl" .....F.N.
"Too Many Cooks" .....Radio

SEITZ, GEORGE B.
"Midnight Mystery" .....RKO
"Danger Lights" .....RKO
"The Lion and the Lamb".....Col.
"Drums of Jeopardy" .....Tiffany

SELWYN, EDGAR
"War Nurse" .....MGM
"They Call It Love" .....MGM
"Lullaby" .....MGM

SHERMAN, LOWELL
"Lawful Larceny" .....Radio
"Losing Game" .....Radio
"The Pay Off" .....Radio
"The Royal Bed" .....Radio
"Bachelor Apartment" .....Radio

SLOANE, PAUL
"The Cuckoos" .....Radio
"Half Shot at Sunrise" .....Radio
"Traveling Husbands" .....Radio

SLOMAN, EDWARD
"Soldiers and Women"....Columbia
"Hell's Island" .....Columbia
"Stampede" .....Paramount
"Gun Smoke" .....Paramount
"Roped In" .....Paramount

SPRAGUE, CHANDLER
"Not Damaged" .....Fox
"Play Called Life" .....Fox
"This Modern World" .....Fox

STAFORD, BABE
"Just a Bear" .....Mack Sennett
"Cowcatcher's Daughter"....Sennett
"Slide, Speedy, Slide" .....Sennett

STAHL, JOHN M.
"Lady Surrenders" .....Universal
"Seed" .....Universal
"Strictly Dishonorable" ....Universal
"Back Streets" .....Universal

ST. CLAIR, MAL
"Remote Control" .....MGM
"Boudoir Diplomat" .....Universal

STEIN, PAUL L.
"Lottery Bride" .....U.A.
"This Thing Called Love" .....Pathe
"One Romantic Night" .....U.A.
"Sin Takes A Holiday".....Pathe
"Born to Love" .....RKO-Pathe

STOLOFF, BENJAMIN
"Fox Movie Follies of 1930"....Fox
"Soup To Nuts" .....Fox

SUTHERLAND, A. EDWARD
"On the Spot" .....Paramount
"Social Lion" .....Paramount
"June Moon" .....Paramount
"Sap From Syracuse" ....Paramount
"Up Pops the Devil" ....Paramount
"Gang Buster" .....Paramount

TAUROG, NORMAN
"Troopers Three" .....Tiffany
"Sunny Skies" .....Tiffany
"Hot Curves" .....Tiffany
"Finn and Hattie Abroad"....Para.
"Skippy" .....Paramount
"Let's Play King" (t.t.).....Para.

TAYLOR, SAM
"Dubarry" .....U.A.
"Taming of Shrew"..Fair.-Pickford
"Kiki" .....Pickford Prod.

TUTTLE, FRANK
"Benson Murder Case".....Para.
"Love Among Millionaires"....Para.
"Her Wedding Night" .....Para.
"No Limit" .....Para.
"It Pays To Advertise" .....Para
"Dude Ranch" .....Para.

WALLACE, RICHARD
"Seven Days' Leave".....Paramount
"Anybody's War" .....Paramount
"The Right to Love" ....Paramount
"Man of the World" ....Paramount
"Kick In" .....Paramount

VAN DYKE, W. S.
"Trader Horn" .....MGM
"Never Twain Shall Meet"....MGM

VON STERNBERG, JOSEPH
"Morocco" .....Para.
"Dishonored" .....Para.
"An American Tragedy".....Para.

WALKER, STUART
"The Secret Call" .....Para.

WALSH, RAOUL
"The Big Trail" .....Fox
"Man Who Came Back".....Fox
"Women of All Nations" .....Fox

WELLMAN, WILLIAM
"Maybe It's Love" .....Warne
"Young Eagles" .....Para
"The Steel Highway" .....Warne
"Night Nures" .....Warne

WERKER, ALFRED L.
"Double Crossroads" .....Fox
"Last of the Duanes".....Fox
"Fair Warning" .....Fox
"Misbehaving" .....Fox

WEST, ROLAND
"The Bat Whispers" .....U.A

WHALE, JAMES
"Journey's End" .....Tiffany
"Waterloo Bridge" .....Universa

WHITE, JULES
Six Dog Shorts .....MGM
One Swimming Short .....MGM

WOOD, SAM
"Way for a Sailor" .....MGM
"Paid" .....MGM
"Tailor Made Man" .....MGM
"Man In Possession" .....MGM
"The Impostor" .....MGM

WYLER, WILLIAM
"Hell's Heroes" .....Universal
"The Storm" .....Universal
"The Outcasts of Poker Flat"..Univ.

A. Leslie Pearce

Director

Personal Representatives

Joyce and Selznick

HOllywood 5221

Robert Z. Leonard

Now That Real Directors Are Making 'Featurettes'—

What About Comedies? Asks Mark Sandrich

● THIS is a story of the two-reel comedy (Featurette to you!) and how from a lowly and humble beginning it attained a place in the Sun (and once in the N. Y. Times).

Kicked in the "fanny" at every chance (how the cruel people laughed!)—Raised on a diet of custard pie—our hero stuck grimly to the task of opening bills in the early morning and clearing out theatres at night.

Then, children, because he stuck so hard to his job—success came to him. Given his place in gilded palaces—attended by liveried flunkies—he was accepted by the best people.

Now among the bright lights he may be seen every night. But, children, success does not mean everything. In spite of the fashionable clothes he wears and the sophisticated manner of his speech our hero is not always happy.

Sometimes he thinks back with an ache of longing on the good old days when his clothes were baggy and worn—when he played in mud puddles and fell down manholes—when he slept on a park bench and was chased by a cop—when he kicked gouty men in the foot—dived out of windows into a rain barrell—hung out over the Palisades in an express wagon—the good old ripe tomatoes and his old pal, the skunk!

And the moral of this story is, children, 'BOES WILL BE 'BOES.

Au Revoir!

ERNEST B. SCHOEDSACK

Leaving for India to Direct Paramount's

'Lives of a Bengal Lancer'

WILLIAM A. SEITER

for Warners . . .

"Big Business Girl"
"Sunny"
"Going Wild"

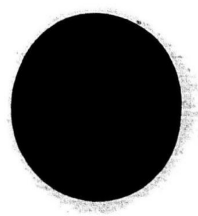
for R. K. O. . . .

"Too Many Crooks"
(With Bert Wheeler)
"Full of Notions"
(Wheeler-Woolsey)

George Melford

Director

Universal Pictures



Current Productions

'VIKINGS'—Now Running in New York
'EAST OF BORNEO'
'HOMICIDE SQUAD'

In Preparation

'MURDERS OF THE RUE MORGUE'

WILLIAM K. HOWARD

Just Completed

'TRANSATLANTIC'

Under Contract to
Fox Film Corporation

Marquis Henry de la Falaise

Produced and Directed

UNE FEMME LIBRE
(The Woman Between)
U. A. Release

HUIT D'ESPAGNE
(The Next Corner)
U. A. Release

RAY McCAREY

Director

Just
Completed
Nine Shorts
For M-G-M

Congratulations
to the
Hollywood Reporter

Russell Parker

Directed
Mrs. Patrick Campbell
in
'Ghosts'

Dialogue Director
for
Mack Sennett Studio
'Albany Branch'
(Tentative Title)
'The Cannonball Express'
(Tentative Title)

Phone HEmpstead 1139

JOHN M. STAHL

1930-1931 Releases

"A Lady Surrenders"

"Seed"

"Strictly Dishonorable"

"Back Street"

by Fannie Hurst

Directors MUST Be Responsible In Spite of Any Producer Attitude!

By Paul Sloane

Who States That All His Characters, Conditions and Comments Are Fictitious And Purely Imaginary (sic!)

In nearly a decade as a director I have worked for four companies. In all that time I have never had the singular fortune—which folks tell me DOES exist—of being presented with a story. I have come to the conclusion that there ain't no sech animule. (Don't remind me I used to write them—that was in the Romantic Period when Love, Hate and Villainy were Factors.)

I spent nearly six months once on a picture. Four and a half of those precious months were devoted to tossing overboard purported stories and finally getting down to the perspiration of writing it myself—all devoted to the sacred purpose of making a hit for the firm. I made the hit—but what a boomerang!

The bigegst argument over the succeeding contract was the 'SIX MONTHS' I spent on preparing and making THE HIT. I was slow. I was too particular. They couldn't satisfy me with their writers, their stories. I was artistic. I was everything anti-organization—because I couldn't accept a lousy premise and a bad job upon which to base the expenditure of hundreds of thousands of the company's money!

I once was called temperamental (that is usually enough to ruin a career!) because I refused to accept a story without a climax. I have been forced to the conclusion that the most dangerous element in a director's cosmos is not his ego but his conscience. I have never heard a producer say: 'Let's make this a great picture.' They generally put it up to you that if you are any good as a director you will take their story and 'do something with it.' I have been hesitant about 'doing something' with many of these scripts, not being sure there were any available copies.

There is no genius in making screen entertainment.

The greatest requirements are honest effort, a knowledge of the basic rules of entertainment, an emotional sense of human values, time—and Sweat.

I have been told that I am too critical.

I maintain that while no man can guarantee a success before he makes it, any capable craftsman should be able to prejudge a flop. Only a crazy ass or a confirmed check-grabber counting his fifty-two Wednesdays as the important release-dates of his motion picture life will, in my humble estimation, translate 100 per cent of the realm (raised at high interest rates by his company) into mediocre celluloid.

The truth, as I long have seen it, is that most of us are working more for Eastman, DuPont and Agfa than for our specific organizations. It is all very well to pass the buck to the bosses, saying: "I made what they asked for" or, "I shot what they gave me," but I hold that the director is responsible for his product and MUST be responsible, also, for his acceptance of his material before he proceeds to the major expenditure—filming the picture.

Maybe we make too many pictures. Maybe we haven't enough good workmen among writers to go 'round. Maybe our standards are too low. Whatever the principal reason for our depressed condition of picture-making which I feel to be as disheartening as the general depressed condition of finance throughout the world—I cry, with a few others in the wilderness, "We must not shoot 'til we see our way clear to a completely satisfying entertainment!"

It is too much to expect of the director that he shall take a bad piece of goods and fashion an enduring and well-tailored garment. There is not profit in those 'touches' in pictures that compare with good buttonhole-making on a bum suit—it's still shoddy merchandise. Directorial finesse in any aspect is really valuable only when the structure of his story is sound and can be ENHANCED by professional gestures.

Sophistication is the curse of our screen entertainment. We are skating over a thin surface in an attempt to be 'smart,' 'scintillating' and 'adult.'

Personally I feel that the vogue for so-called sophisticated entertainment existed only as the result of our own movie nouveau-riche with social aspirations; the whole attitude toward our picture-making preblems in the last few years has been that of the social climber who wants to show he 'belongs.'

When we were all struggling to make our names mean something, when we were starting to buy a Liberty Bond or two as the basis for a secure fortune, then we were content to pour our hearts out on our work; our own personal problems, ambitions, fears and joys were reflected in honest entertainment, in the creation and limning of forthright tales of life, with a realism far exceeding the false values we have given to our studied attempts to be tough, rough and knowing. The belly-fatness of many successful movie-makers—and I refer to writers, directors, producers, technicians and what-you-will, has reached a mental-fatness that has destroyed clear perspective. Let's get back to nature—our own individual, creative nature. We must get back on that popular level from which we have flown on wings of wax, long since melted in the glare of the hot sun of failure. We have failed in our duty to picture-goers, to our corporations, to the same extent that we have failed in keeping our emotionalism in tune with that of the vast public.

Let's make 'em laugh and cry, romance and despair with our characters—and never forget to make those characters prototypes of our audience!

Personally I feel that if the director is to function with complete expression of those values he must be assumed to possess, he must be the sole individual commander of his units; he must be Gibralter against the waves of writer-technician-producer salesmanship which would divert him from his conception of his job.

The director's picture must stand or fall according to the measure of the man.

But, above all, let that director be an honest man. Respect his fight for his opportunity to do his job HIS WAY!

Carbon-Copy Formula Will Ruin Any Director

Says Wesley Ruggles

● IN MANY respects the current production year has been critical for the motion picture. Theatre-goers have been revealed in a fastidious, discerning light. Box-office statistics point to the fact that it is the picture wit ha strong story, a story off the beaten, carbon-copy track, that has won, and is winning, popular approval and popular attendance.

Directors appreciate the value of a good story. A director stands responsible for several hundred thousand or a half million dollar production investment. His story must merit the investment. This actual dressing of the story, its transformation from the written word to terms of cinematic development, are technicalities. The value of his enthusiasm for the story he is to produce is a subtle but a vital need.

A director is endangered by the type method of categorying, even as a player is. Because he direct a "b. o." western, society, gang, et cetera, picture, he may find himself stamped as one of those types. In my years of megaphoning, I have directed comedies, westerns, sea, prison, drawing-room, gang and other stories. On the other hand, "Cimarron" was a spectacle with a human, romantic, adventurous appeal that swept it from pure spectacle to an emotional document.

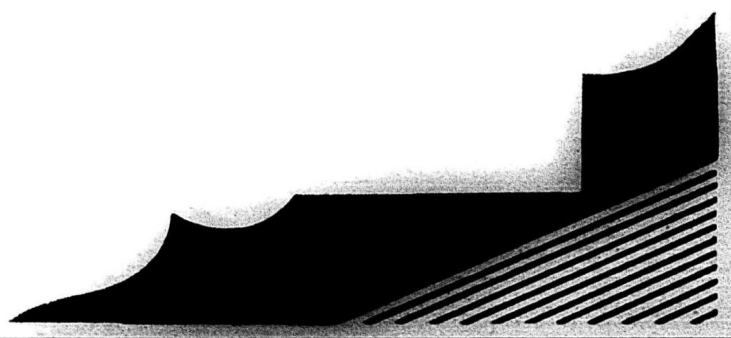
My next story, "Are These Our Children," is drastically different. It is not a spectacle. It is a simple story that—in plot, characterization and story development—reveals a poignant phase of modern youth. The fact that it is my own story is beside the point.

I am enthusiastic over it. It is stimulative contrast to "Cimarron." Contrast is spice. Concentration on a specific form of entertainment is devastating to public, producer, player and director. The outcome is doomed eventually to be blah.

Since the motion picture became a world industry, there has been a tendency to follow the leader, to attempt to capitalize in the footsteps of those who have pioneered with monetary effectiveness into new story fields. The carbon-copy efforts fail to win the same spontaneous approval as did the initial effort, for audience interest flags in the face of repetition.

Picture audiences are sophisticated. They are discerning. They demand good entertainment or they stay away from theatres. The skillful, experienced director who is "untyped," who is permitted leeway in his stories and his ideas, is an indispensable—or should be — factor to his company. The confidence, and cooperation, given his efforts engender happy studio coordination and surrounds him with conditions most conducive to box-office results.

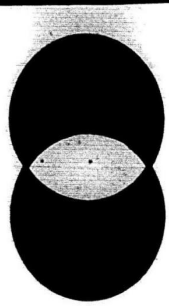
Hobart Henley



WARNER BROS.
FIRST NATIONAL

MEL BROWN

DIRECTOR



Under Contract to

RKO

Just Completed . . .

"FANNY FOLEY, HERSELF"

JACK CONWAY

METRO-GOLDWYN-MAYER

THE Hollywood REPORTER

Vol. V. No. 14. Price 10c. TODAY'S FILM NEWS TODAY Monday, June 29, 1931

BACK DOOR FOR IDLERS

Producers Hot After Personal Inefficiency With 'Grapevine' System of Check on Transfers

The inefficient workers, those loafing on jobs, the mob who delights in a bit of tippleing during working hours and the boys and girls who have always made it a practice to talk discouragement around lots and stages, are on the way out of pictures, if the agreement that has been put into effect by local production heads works as planned.

Executives of the major studios, pressed by New York and the bankers, are out to rid the industry of any and everything that tends to slow up the works.

"Pictures must be made—good pictures, and we are ready and willing to pay salaries commensurate with the ability of those contributing any part

(Continued on Page 2)

◆ THE FOX organization, Mr. Harley Clarke, Messrs. Sheehan and Wurtzel; the sales end of the company headed by Jimmie Grainger and the theatres run by Oscar Oldknow and Harry Arthur; should pool some of their odd pocket change and purchase a wreath of something or other, call all departments together and pin this decoration on the tired chest of William K. Howard.

Production heads of competitive studios, Mr. Hays and his Producers Association, the Academy and everything it represents should doff their leaden lids to an outstanding example of what the successful director of today is capable of doing, by giving Bill Howard more than a pat on the back for the production of the Fox picture, "Transatlantic."

Don't misunderstand our rave. There have been better pictures made than "Transatlantic," but never in our picture experience, has a director been put on a tougher spot in order to get on the screen a piece of talking celluloid entertainment, than was the case with Howard and this production.

Howard was given a script that was "impossible" insofar as screen entertainment was concerned. It is said that he registered the fact with Sol Wurtzel that there was nothing to the story, it should never be started, would be a waste of time and money. Wurtzel is understood to have agreed with Howard but told him they had a very expensive ship set constructed an da picture had to be made in it, accordingly Howard should go ahead and do the best he could.

With the assistance of Lynn Starling, Howard began piecing something together for a start. At the end of each shooting day they would write the stuff to be shot the following day. This went on throughout the entire production of the picture. The finished product is the best picture Fox has had for many a day, a good show, one that will please any audience and make money for exhibitors.

●

◆ ALL OF YOU who read this column and the thousands who do not know of its existence, are aware of the growing tendency of producers in ditching director credits on the making of successful pictures. Studio

(Continued on Page 2)

Para Prepares To Shoot Twelve

Paramount are preparing twelve pictures to go into production shortly.

Assignments include Josef von Sternberg, the untitled next star vehicle for Marlene Dietrich; William de Mille, "The Dover Road"; Rouben Mamoulian, "Dr. Jekyll and Mr. Hyde"; William Wellman, "Come On Marines"; Norman McLeod, "The Round-Up"; Dorothy Arzner, "Break-Up"; Stuart Walker, "Mary Makes a Call"; John Cromwell, "The Broken Wing"; George Cukor, "Girls About Town"; David Burton and Louis Gasnier, "Ladies of the Big House," and Dudley Murphy and Marion Gering on "24 Hours."

Eight of these pictures are scheduled to start camera work next month.

Van Dyke Asks Court To Interpret Contract

Filing petition in declaratory relief, W. S. Van Dyke is asking the courts to determine status of his long term contract with MGM. Van Dyke claims contract signed between himself and the studio in January, 1927, called for weekly salary of $600; but while he worked on "Trader Horn," company paid him $1,000 a week. After completion of the African picture, company dropped the salary back to $600, with Van Dyke figuring he should continue at the higher rate.

Brook-Paramount O.K.

After five years with Paramount, Clive Brook has signed another long term agreement as a featured player with that studio. He is currently appearing in "Silence."

Henigson Returns To 'U'

Henry Henigson, Universal studio executive, has returned to his desk after a session in Hollywood hospital with blood poisoning caused by an infected thumb.

20,000 Educators Will Hear Milliken

More than 20,000 delegates of the National Education Association will hear former Gov. Milliken tonight at the Shrine Auditorium, urging them to give more thought to the leisure time of the child and what the motion picture means in helping this situation.

Milliken will introduce a number of film stars from the stage. Among others, there will be William Collier, Sr., Robert Montgomery, Dorothy Jordan, Jackie Cooper, Mitzie Green, Jackie and Robert Coogan, Ann Harding, Paul Lukas and Lois Wilson.

Good Pictures

One of the most unusual things happened during the week-end. Four pictures were shown in preview the same night, and all four were clickers. Fox came through with "Transatlantic," Paramount uncovered "Murder By the Clock," Metro - Goldwyn - Mayer and Warners put over two laugh wows in "Hell Bent For Election" and "Side Show."

All four pictures are reviewed on page 26 of this issue.

Clara Bow Back To Study Offers

According to reports, Clara Bow is to be in Hollywood today, having traveled over the week-end from the Nevada ranch, to reach definite decision as to her immediate future in show business.

Although Clara and her agents are undecided whether to accept stage or picture offer, a definite deal is expected to be reached today. The Earl Carroll "Vanities" deal is still said to be in the air, while two major studios are reported to have extended the 'It' girl handsome overtures. With so many different types of offers, Clara is picking and choosing.

Sheehan Leaves For N.Y.

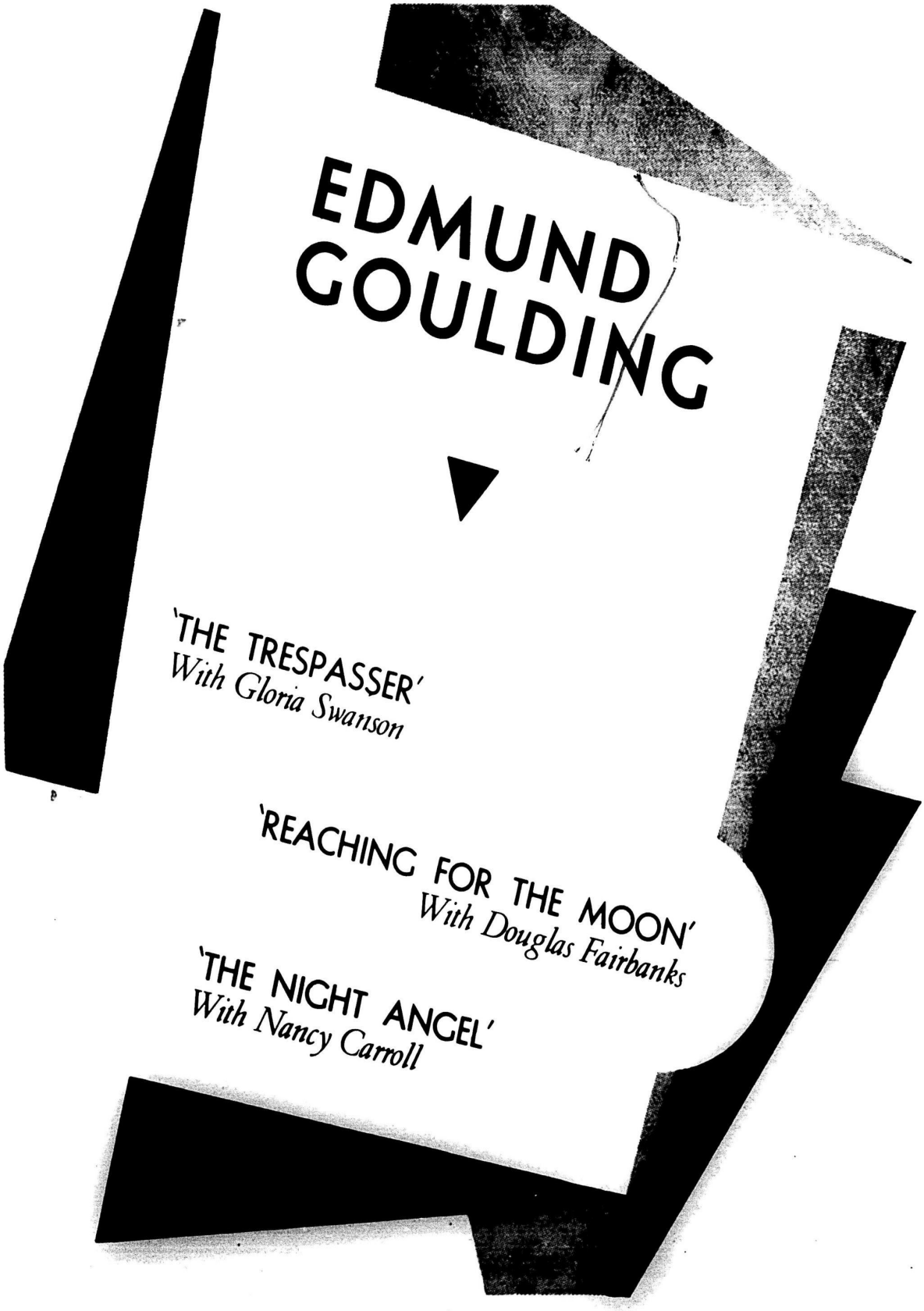
Winnie Sheehan stepped aboard an eastbound train for New York last night. Expected back in three weeks.

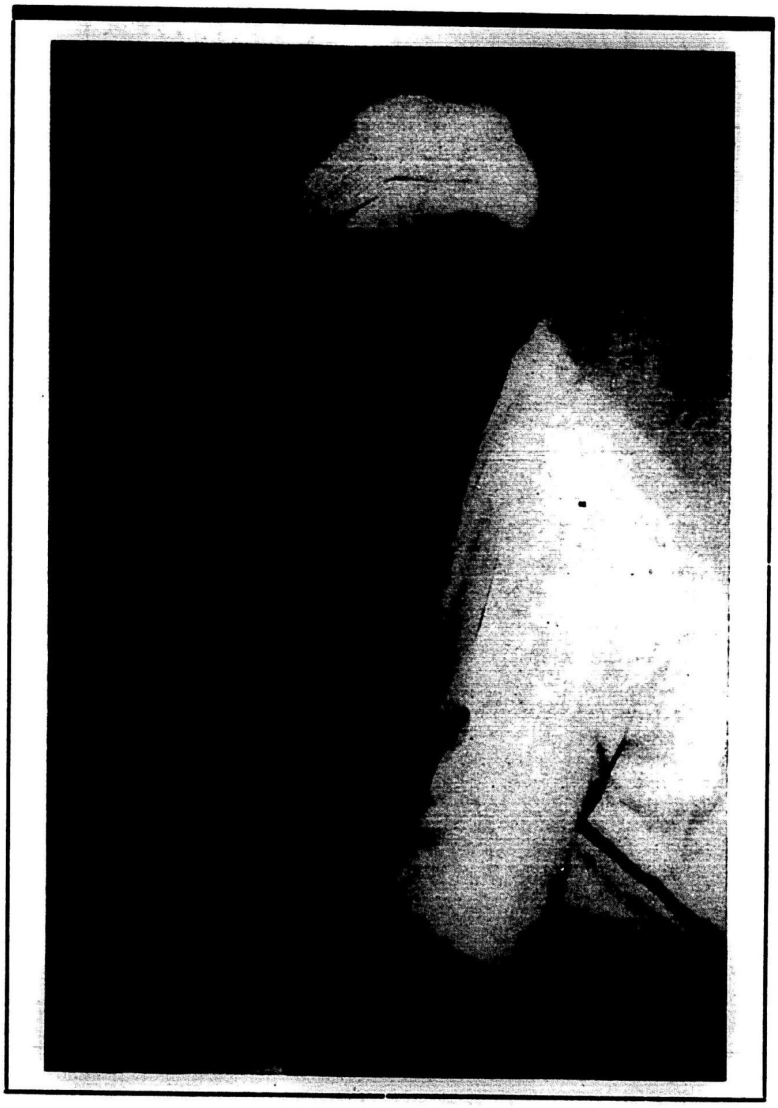
GANGSTER OPP. BUNK EXHIBS WANT MORE

New York.—All of the upheaval caused by the first, and early continued display, of gangster pictures, has now gone by the boards with exhibitors demanding anything in the form of screen entertainment, gangster and otherwise, and distribution heads recalling their demands on studios to soft peddle anything resembling gangster or racketeering pictures.

"Smart Money" has taken Broadway by storm, clicking better than $45,000 during its first week at the Winter Garden, in terrifically hot weather, establishing it as a better draw than "Public Enemy," "Little Caesar" and other pictures of this type inasmuch as the capacity of this house is smaller than the Strand that has played the other two.

Exhibitors throughout the country are ready and willing to take their chances with the small majority of their patrons who have squawked the loudest when shown anything with a gangster element in it. The theatre men, hard pressed for b. o. draws, know what business comes in with the "Public Enemies," "Secret Sixes" and others of this type and are pleading with distributors for more.


EDMUND GOULDING
'THE TRESPASSER'
With Gloria Swanson
'REACHING FOR THE MOON'
With Douglas Fairbanks
'THE NIGHT ANGEL'
With Nancy Carroll



James Cruze Productions Inc. (Ltd.)

Many Changes In Directorial Firmament Since Screen Has Mastered Spoken Drama

● WITH THE passing of the pioneer period in talking pictures, those devotees of the spoken drama, who have been beset with qualms concerning the professional futures of stage directors who cast their lot with the audible screen, may sit back, at this juncture, and proudly survey the contributions of the legitimate mentors to the new field of film entertainment.

Prominent among the list of outstanding productions have been the directorial efforts of John Cromwell, Robert Milton, George Cukor, Marion Gering, James Whale, A. Leslie Pearce, George Abbott, John Murray Anderson, Rouben Mamoulian and others recruited from the wings of the theatre.

Milton, at present engaged on the direction of "Devotion," starring Ann Harding at RKO-Pathe, achieved an artistic triumph with "Outward Bound" for Warner Bros. several months ago. Milton previously had directed the vehicle on the stage. One of his earlier talking pictures was Paramount's "Charming Sinners."

For the stage, Milton directed an imposing array of attractions including "He Who Gets Slapped," "Friendly Enemies," "Fair and Warmer," "Bluebeard's Eighth Wife," "Bride of the Lamb" and "The Dark Angel." He was equally at home with musicals among which were "Oh Boy," "Very Good, Eddie," "Oh, My Dear, and "Mademoiselle Rosita."

For talking pictures, too, he was the author of Pathe's "Sin Takes A Holiday," which starred Constance Bennett.

John Cromwell has turned out a consistent line of box-office successes for Paramount—"Tom Sawyer," "Street of Chance," "For The Defense," "Unfaithful," "Seven Days' Leave," "Close Harmony," "Dance of Life" ("Burlesque") and so on.

Following several co-directorial assignments at Paramount, numbering "Grumpy," "The Royal Family of Broadway" and "The Virtuous Sin," Cukor won full directorship at the Long Island studios, his last feature being "China." He has returned again to Hollywood and is preparing his next production at Paramount.

Cukor worked with Lewis Milestone as the dialogue director for "All Quiet on the Western Front." In the legitimate theatre, he directed such stars as Ethel Barrymore, Jeanne Eagels, Laurette Taylor, Dorothy Gish, Marjorie Rambeau and Elsie Ferguson in "The Constant Wife," "Her Cardboard Lover," "The Furies," and Samson Raphaelson's "Young Love."

Marion Gering is a newcomer, but already has evinced a mastery of the new medium in the co-direction, with Slavko Vorkapich, of "I Take This Woman" at Paramount.

In New York, Gering directed "Skidding," "Bad Girl," "Lost Sheep" and Martin Flavin's "Broken Dishes." With his own organization he produced and directed "Gas" and "The Ragged Edge" in Chicago. He directed numerous plays in Russia, at the Meyerhold Theatre, in Moscow.

Edgar Selwyn is another veteran of the legitimate theatre to be engaged in film direction. Selwyn, of course, is no neophyite in motion pictures, having been one of the first of the stage personages to turn his talents to the then despised industry. In fact, the final syllable of his surname served to displace what was a more piscatorial half of a cognomen which subsequently emerged as the corporate identity of the old Goldwyn company. Selwyn at present is directing "Lullaby' at Metro-Goldwyn-Mayer.

Edwin Justus Mayer, who was well known in the theatre for "The Firebrand" and other plays before he became a screen author, will direct as well as write under his new contract with Metro-Goldwyn-Mayer.

● WHAT is a spectacle?

We asked that question of Frank Capra, because in these days of almost over-spoken spoken dramas, the so-called "spectacle" is mighty promiscuous by its absence. Frank came mighty close, however, with "Dirigible," so he ought to know the answer.

The next half dozen paragraphs is his explanation.

It is a picture which presents a spectacular era, an historical milestone, or, an idea of human endeavor told with sweeping backgrounds. It is essentially a mass idea in which the characters are secondary.

The studio auditor has the answer to what has become of the spectacle. They cost too much and they bring in too little.

A spectacle produced in the silent days did not have the attendant worries of a spectacle made in sound. Particularly spectacles that do not have a modern background. It seems that when screen characters talk in any but modern dialogue, they lose force. Audiences are generally amused or apathetic towards stilted historical dialogue. Silent pictures did not have this burden.

Modern spectacles like "All Quiet on the Western Front," "Cimarron," "Hell's Angels" and "Dirigible" have been well received by audiences throughout the country, but the costume spectacles like "Noah's Aak" and "The Big Trail" have suffered from lack of interest. Therefore producers have ceased to gamble on such costly productions. Modern spectacles may be as limited in scope as the costume spectacles are unlimited, but because audiences refuse to become interested in the dialogue of previous generations we find the costume spectacle passe as picture entertainment. This is a general statement, not counting upon the merits or demerits of a single picture.

As to the cost, sound spectacles are much costlier than the old silent epics because huge expenditures are necessary in order to record dialogue and sound on a large scale. Greater excellence in picture-making in general now requires more attention to story construction, characterization, sets, costumes and dialogue.

Since we are always more interested in people than we are in things, the tendency has been towards individuality in pictures. Since dialogue has made real characterization possible, the tendency has been to tell stories about individual people, rather than about mass ideas. Hence the dearth of spectacles with sound.

But,—maybe tomorrow some one will make a costume sound spectacle that will break all records,—so there you are!

● BROADENING the scope of expression in motion pictures, as brought in by talking films, presages a golden day for capable light comedians, doing the sort of comedy essayed by John Barrymore in the first flush of his success on the stage, according to Edward Sutherland.

"Cinema comedy," Sutherland states, "probably was affected more by the coming of sound than drama was. In the silent days, comedy was carried to a large extent by 'gags.' Then came a period of wise-cracking titles, through the means of which many a weak comedy was bolstered.

"In silent pictures, it had become traditional that, once a comedian had made a success in a certain type of comedy, he was kept in that sort of story. This was sound production policy, I suppose, and, as the comedian depended on pantomime of a type, it was questionable whether he could succeed in a variety of roles.

"Given the aid, however, of humorous lines and the oppor-

(Continued on Page 25)

Oakie In Heavy Cast For 'Come On Marines'

Jack Oakie has been given his first assignment since his return to Paramount. He will appear in an all-featured cast in the pictures "Come On Marines." Others sharing honors with Jack are William Boyd, Charles Rogers, Stuart Erwin and Regis Toomey.

Kent Starting 'Rider' With Bates-Piper Sound

Bates and Piper has been awarded the sound recording contract for Willis Kent's newest production "The Reckless Rider," which starts shooting today (Monday) at Tec-Art.

'Shipmates' Starts Cycle

Current popularity of "Shipmates" has sent nearly all major companies in search of stories with navy or marine backgrounds. Paramount had set "Come On Marines" before "Shipmates" hit; and MGM will follow the latter with three pictures now preparing, "Sea Eagles," "Pig Boats" and "Marines Have Landed."

'Common Law' Release Set

RKO-Pathe plans to release Constance Bennett in "The Common Law" as the second on this year's program. It will follow Edide Quillan in "Sweepstakes," which is understood to be doing excellent business in New York and will be pre-released generally throughout the country.

'Wings O' Glory' At 'U'

Contrary to reports, Jack Moffitt's original air yarn, "Wings O' Glory," may yet be placed definitely on Universal's program as a star vehicle for Lew Ayres.

Junior Laemmle is now reading the newest treatment of the story completed by Moffitt during Junior's trip east.

'Ticket' Goes To Fox Hills

Rowland Brown has moved his office from the Western avenue studio to Fox Hills and is completing preparations to start directing "The Yellow Ticket." Entire picture, except for a few locations, will be shot at Fox Hills. Start of camera work has been postponed until July 9.

Spewacks on Para Original

Sam and Bella Spewack have assignment to write an original for Para under title of "Dress Rehearsal."

Seems as if everyone in Hollywood is reading TIME. This week's issue caused a few murmurs along this film border with the publication classifying chatter writers "CHATTER CHIPPIES." And if you think this sheet is wrong in some of its new stories, read the TIME account of the Paramount-Warner-Chatterton matter . . . Hoh! Hum! . . . We would really like to know what Wanger got from Paramount and how he got it and when he will be back in the P-P fold. . . . In our 18 years in and around the picture business we have never encountered a greater enthusiasm than the Junior Laemmle is spouting at the present time. That boy simply oozes pep, fire, success and all that goes with it. . . . And the Boulevards are still asking "Has Universal any money?" and the picture answer is "They are making pictures." . . . Have you glimpsed L. B. Mayer's waiting room at the studio? If not, take a peek in some day if you are permitted. You will see Rpublicans and Democrats, Judges and Lawyers, Educators and Statesmen, Inventors and Scientists, and picture people. . . . If Oakie pays any attention to this column, he will agree that his present position at Paramount is 100 per cent better than his old arrangement. Stars are short-lived, Jack—good featured players go on and one—and—you will get better parts as a result of it. . . . And still a new fan mag for the 10 cent stores other than Woolworth and Kresge. This one is edited by Ruth Waterbury. Ruthie turning over the editorial duties on Silver Screen to Elliott Keene. . . . In the shipping news section of the Examiner recently it was noted that "among other prominent people aboard the Malolo are Louis Alonso, said to be known on the screen as Gilbert Roland and Norma Schenck, believed to be Norma Talmadge of film fame" . . . Mike Levee certainly delights in riding poor trade paper editors. . . . Someone picked up Mrs. Jack Warner's new ring at the Brown Derby the other night thinking it was a drink of water. . . . Bill Koenig going for that polo racket also. Just bought a pair of ponies. . . . Al DeMond to Alaska on a vacation trip. . . . Eddie Goodman selling his N. Y. household effects and taking out his California naturalization papers punctuated with a Paramount contract. . . . Plenty of new "speaks" in and about Hollywood. And getting a heavy picture play. . . . Ernst Lubitsch has taken a house at Santa Monica. . . . Charlie Rogers a hard-working exec. . . . Renee Adoree getting better. Much better.

There is no truth to the report that Jackie Cooper will play the lead in "Queer People." . . . Del Rio, the beautiful, stopping traffic everywhere, even at the Embassy Club. . . . Eddie Dowling, Ray Dooley and Bill Vogel. And Vogel singing the praises of Ray Dooley in "Honeymoon Lane" . . . Al Christie, back from a jaunt throughout the East, tells us of the Chicago theatre running four feature length talkies each Thursday night for its "sitting" patrons. Two of regular double-featured program and a preview of the new week's show of two features, plus a few short reels.

Seton Miller Vacationing

Seton I. Miller has completed his writing assignment on "Scarface" for Caddo and left over the week-end for a month's vacation in Seattle and Vancouver.

Work At Warners Easing

With two pictures in work and none in preparation, Warner-First National will complete shooting on "Larceny Lane" the latter part of this week, while "Local Boy Makes Good" will not be finished until late in July.

Director Mervyn LeRoy, Joe E. Brown and the "Local Boy" company, will depart tomorrow (Tuesday) for Lincoln, Nebraska, to shoot special material at the A.A.U. track meet.

Troupe will return to Hollywood July 8 to finish picture.

Exchange Mgr in Academy

Jake Millstein, manager of MGM Los Angeles exchange, has been admitted to membership in the Academy. Millstein, member of technicians' branch, is only exchange manager in the United States on the Academy membership list.

Smith Getting Famous

Pete Smith's initial dialoguing effort, "Wild and Woolly" is getting heavy plug in advertising by FWC. The short is on program with "Free Soul" at Chinese and Criterion, with circuit crediting Pete's dialogue in newspaper ads and lobby cards.

It's the first time a writer gets break on initial film work.

'Lone Wolf' - MacFadden

Dudley Nichols has been assigned to write the screen play for "The Lone Wolf's Son," at Fox. Hamilton MacFadden is scheduled to direct. Production will start shortly after MacFadden completes direction of "Riders of the Purple Sage," starring George O'Brien. The original story is by Louis Joseph Vance.

Many Changes In Directorial Firmament

(Continued from Directors' Page 1)

tunity to talk, the comedian has a chance to prove his ability and at the same time to insure his professional longevity through the rendition of different kinds of comedy parts but, mind you, this increased latitude is no simple task. An audience is apt to bear with a dramatic player patiently. But with a comedian, the attitude is—unconsciously perhaps—'you're a funny man; I dare you to make me laugh'."

Sutherland has enjoyed prolific experience both in the dramatic and comedy ends of motion pictures. Before winning the distinction as being one of the most brilliant young directors in films, he was, for three years, an assistant director and a versatile member of the staff of the master comedian, Charles Chaplin. Previously, he had been a popular juvenile with Paramount.

THE Hollywood REPORTER
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THE LOWDOWN

Hollywood Portrait No. 25.—She is a foreign star. A tremendous publicity campaign put her on top of the world in six months. She lives up to most of the blurbs. On the screen she is a fascinating, voluptuous creature. Beautiful. Off screen, she is an attractive woman of rather heroic proportions. Just that. She is a good actress. If she has fire, it is hiding under a heavy burden of repression and mannerism. She is the breathing automaton of a good director. And faces the danger of becoming monotonous. Her skin is of exquisite texture. Her speaking voice intrigues with charm. Her singing, and her vocal records are abominations of sound. Her English is almost flawless. Her husband is much in the background. She is quiet. Even-tempered. Doesn't circulate much, but is well liked by those who know her. When dressed in fashion she can be stunning. When dressed eccentrically, she becomes mediocre, even funny. Her utter calm belies any thrill her sudden success may bring her. She is a great drawing card. And can continue to be. She has that vague, important SOMETHING—and plenty of it.

●

Add Strange Fancies: Eddie Dowling, well known stage and screen actor, and the author of several plays, owns a sausage factory in Pasadena. All cracks anent "bringing home bacon" and "selling bolony in Hollywood" strictly forbidden.

●

Get ready everybody for "The Battle of the Century," which is due to start any minute now. We refer to the shooting of "Greeks Had A Word For It" when Ina (Camera) Claire, and Lowell (Lens) Sherman will fight it out to the last frame. Miss Claire's flare for the foreground is well known, while Sherman's scene stealing is no secret either. But Lowell has a SLIGHT edge—he's directing the picture, too. It should be fun to watch.

●

Ask Wally Beery what happened to him when he tried to pull a great big practical joke on Leila Hyams and her husband when they visited his mountain lodge recently. And was he embarrassed—and did his cheeks get red?

Multicolor Circling Globe In Travelogs

Howard Hughes, through Multicolor, appears to be out to cover the world on his color film. Company has numerous units in out of the way places of the globe shooting scenic and travelogue pictures.

Johnny Boyle is in Switzerland making a series. Glen Kerchner is on his way to the Antarctic via airplane. Glen Gano has completed an Italian film in color. Joe Rock contemplates a group of Oriental shorts to be made in Japan. Other units are making preparations to depart to foreign lands.

Releases or ultimate sales of this Multicolor material is not known.

Radio Shake-Up Does Not Affect RKO-Pathe

RKO-Pathe studio is not worried over the recent shake-up in personnel at its sister studio, Radio Pictures.

Assurance from the New York office that the schedule outlined by Charles R. Rogers will carry on at an even tempo is said to have been received on the coast. RKO-Pathe program will not be rushed or eased down. Program calls for two or three features in work per month throughout year.

Back Door For Idlers

(Continued from Page 1)

to this production, but we will not tolerate actions that have hampered the works in the past. We are going to weed out the bunk and encourage the good," said one studio head.

In the future any applicant for work in studios, whether he be a writer, director, player or what, will be checked and doube-checked before given assignments. If the applicant has done work in another studio, that studio will be asked regarding the ability and habits of the applicant. If an individual does anything to hamper work in one studio, every other studio in town will be informed, and that particular person will find the sledding pretty tough when it comes time to get a new job.

Production heads have sold themselves the idea that closer cooperation between all studios in matters of its personnel will save a lot of time, make better pictures and keep quite a few dollars in the exchequer that has been thrown away on employees, who have not contributed their share of work.

This new plan was put into effect during the past week with the result that several players, at least two directors and a writer were denied employment in one of the big studios as a result of information passed along the line regarding their work in other studios. And the reverse was true also—a writer who could not fit in with the plans of one studio, was suggested by an agent for a writing bit on another lot.

The production head called his last employer for a reference, and the reference was so good, instead of getting the one picture, he was given a term contract.

Press Agent Is a Grandfather!

Ed Thomas, Universal publicity department, became a grandfather last week!

The grandson was born in Los Angeles and weighed 9 lbs., 3 oz. at birth. William E. Thomas is the father.

Joe E. Brown To Tour In 'Elmer The Great'

If present plans materialize, Joe E. Brown will tour the middle kest and east on the stage in "Elmer the Great" this fall.

Brown will make the loop under Henry Duffy's banner. Circuit calls for ten weeks' trip starting labor Day (September 7). Milwaukee, Detroit, Cleveland, Pittsburgh, Philadelphia, and Boston are spotted on the tour.

Understood Brown will not make his next Warner-First National picture until November.

'Scarface' Starts Today With 62 Different Sets

The Howard Hughes production of "Scarface" gets under way today at the Metropolitan studios. Howard Hawks the director.

Every inch of stage space on the Christie lot has a "Scarface" set standing ready to be shot. There are 62 interior sets in the picture.

Horace Liveright Remains

Contrary to published report coming from New York sources Horace Liveright, under contract as executive at RKO-Pathe on Charles R. Rogers' staff, will not leave Hollywood before September 15—if then.

Telegraphic advice from the East had Liveright leaving in two weeks to prepare a new Edwin Justus Mayer play for Broadway production.

Powell-Lombard Wedded

William Powell and Carole Lombard were married Friday evening, at 8 p. m. at the home of the bride's mother, Mrs. Elizabeth K. Peters, Beverly Hills. Best man was Horatio Powell, father of the groom. Frederick Peters, brother of the bride, gave her away. Clergyman W. L. Barth of the Congregational church performed the ceremony.

The couple left on the Malolo for Honolulu Saturday noon.

Tully Gets Top Dough

Jim Tully's contract with New Movie gives him top money in field of special fan mag writers. Tully draws $10,000 the first year, and $12,000 the second. Deal gives Tully about 40 cents per word for his work.

Contract allows Tully to write for publications outside of fan field. Jim's first article for Photoplay five years ago paid him $25.

Fredericks in Crawford Pix

Pauline Fredericks will be in the remade MGM-Joan Crawford picture, "This Modern Age," taking the role Marjorie Rambeau had in the first version. Miss Rambeau goes into "Sea Eagles."

MGM Employees Congress Meets

Organization meeting of MGM employees' congress was held Friday, with group including one representative from each department in the studio.

The congress, new to pictures but operated succesfully in other major industries, will make employees a self-governing body for development of greater efficiency and better relations within the ranks.

The congress will elect officers and committees this week, and will then swing into action.

A separate group, to be known as the studio senate, and composed of departmental heads, will also be formed.

Through operation of the studio congress, executives believe spreading of underground rumors through various department to upset efficiency and morale, will be effectively curbed.

Tyler Gets 'Buffalo' Role

Having finally selected a star for the "Battling With Buffalo Bill" serial, Universal starts camera work on the wild west thriller today. Tom Tyler has been given the much discussed star role. Cast includes Rex Bell, Lucille Brown, Jim Thorpe, Joe Bonomo and Chief Thunderbird.

Tradeviews

(Continued from Page 1)

heads will tell you that "anybody can make a picture out of a good script—and some experienced players—we do not need these high-priced mugs any more." Others will tell you that the author and the adaptor are the white-haired boys, and should get the credits and the money that goes with it. Up to a point they are right, jus as right as they were in the siler days in paying the ace meggers heav checks and graduating others down t a basis of capability.

But what most studio heads do no realize in the present mix-up of mak ing successful screen entertainment that the good director is worth mo now than ever before BECAUSE th good director is an author, he is a adaptor, he is an expert on casting an he CAN AND WILL show players ho to read their lines, walk up a fligh of steps and move around on a se These same heads should realize tha a lot of bad pictures have been thrus on exhibitors because of their though "we have a good yarn, a capable ca and all we require in direction is man to direct movement, see that th players do not talk out of the wron side of their mouth and help the cam eraman move around his tripod."

The Howard achievement in makin "Transatlantic" is an outstanding ex ample of the worth of a good directo

THE BEST - - - FOR LESS - - - Hillside 1171
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Lexington at Vine
In Hollywood, California
Dr. Robert L. L. Warner
Managing Director

Direction—Yesterday, Today & Tomorrow

By RICHARD WALLACE, Paramount Director

● THE difference between a foreman supervising a crew of section hands, and a musician conducting a symphony orchestra is not a greatly exaggerated comparison between the director of motion pictures twenty years ago and today. Such has been the development and complexity of the cinema that the requirements of making a picture now are just about that much greater than they were in the pioneer era.

I can imagine any intelligent person taking a group of actors and a cameraman with a script such as passed for screen drama twenty years ago and making a production that would be up to the standards of old. Who would say that it could be done under modern conditions? To me that is one of the most convincing ways of measuring the progress of the motion picture.

Even today it would be possible, with the actors that we now have and the mechanical improvements provided us, to make a picture of sorts with the most ordinary kind of a director. But the standards required of the industry are such that direction has come to mean vastly more than merely herding people about on a set so that they do not get in each other's way.

When screen drama consisted of 99 per cent action, it was not a tremendous undertaking to keep the actors moving in conformity with the directions of the script. A few well chosen remarks as the prelude to a scene sufficed to turn loose a group of players and the result would be fairly satisfactory drama.

But a thousand and one elements constituting the film play of today, most of them subtle and highly technical, demand a vastly higher type of skill and intellect. And it is a credit to the industry that it has been able to attract and develop as many directors of the requisite calibre as are now available. When I wish to feel real optimistic about the future of motion pictures, I picture a day when the director who has proven himself thoroughly capable will be permitted to carry out his function with a minimum of interference from any source whatsoever. That he will be permitted, once his story and cast are decided upon, to be solely responsible for what is distributed as that director's picture.

For in my opinion the director who is fitted for his profession deserves to be allowed to take up his tools and carve out the product which he conceives should be made of the author's design; that is, the story or drama. No hand should be allowed to muddle or distort the image which is entrusted him to form. If he fails then, so much the worse for him.

Unquestionably the standards for motion pictures will be higher as time goes on. This is inevitable, and the signs are already visible that a better quality of pictures are being recruited. This, in turn will require even better and more intelligent direction. The profession will have to keep pace with the other advances of the art.

With this will come the insistence of the director that he be the master of his department, and that he be permitted to carry out his part of the whole unhampered. It is to be presumed that writers will ask and receive the same prerogative. Likewise other departments will be left to those best qualified to conduct them as, indeed, they should be.

Above all, the director, once having been selected and the materials given him for his task, should be allowed to proceed without interference. Such a procedure will not only beget a better grade of pictures, but will develop a finer and more skillful corps of directors.

NORMAN TAUROG

Paramount Director

'SKIPPY'
'FORBIDDEN ADVENTURE'
'HUCKLEBERRY FINN'

Just Completed
'The Side Show'

Roy Del Ruth

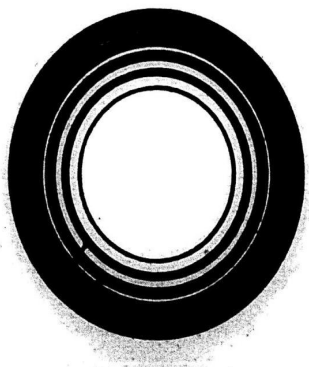
Under Contract to

WARNER BROS.

◆

Release, Current

'The Maltese Falcon'



SLOANE STARTS NEW Radio Knock Out

'CONSOLATION MARRIAGE' DUNNE STAR-BOW WILL HAVE TITAN EXPLOITATION!

'DIRECTION VERY FINE' SAYS FILM DAILY REVIEW OF 'TRAVELING HUSBANDS' PHOTOPLAY PREVIEW MAKES 100 PCT. SCORE

SLOANE SYNONYMOUS WITH SUCCESS

STUDIO SACHEMS SURVEY SCRIPTS FOR NEW SLOANE SOCKS AT B.O. MARKS

Critics Catch Sloane Previews

Apparently every critic of note has "caught" the previews of Paul Sloane's "Traveling Husbands," with comments 100 per cent enthusiastic. Photoplay Magazine beat all records of the Quirk monthly getting into print with a rave on the Radio riot.

Evelyn Brent and Dorothy Peterson get the cream of Photoplay's comment on the acting end of the picture with every directorial aspect of the attraction eulogistically treated.

Hollywood Reporter was first preview report on "Traveling Husbands," calling especial attention to Sloane's direction.

•

'Consolation Marriage' Now In Rehearsals

Paul Sloane yesterday started rehearsals for Irene Dunne's bow as a Radio solo star in "Consolation Marriage," with Myles Connolly supervising. Pat O'Brien plays opposite, with John Halliday, Hugh Herbert in supporting roles. Two more important roles to cast.

As in the case of "Traveling Husbands," the "Consolation Marriage" script is the result of close cooperation between the adaptor, Humphrey Pearson (dialogue credit, also), and Sloane and Connolly.

•

Sloane Advocates Original Stories

The original story has a strong supporter in Paul Sloane. Highly successful as a writer before he turned director, Sloane has proved the practical value of his faith in the creation of material especially designed for the screen.

"Hearts in Dixie," "Traveling Husbands" and the forthcoming "Consolation Marriage," all developed from originals, the last-named being an intimate document acquired from Billl Cunningham, Boston newspaperman. Sloane delivered a long list of hit scripts and originals to Fox and Paramount prior to his directorial contract which began with the launching of Richard Dix as a Paramount star. "Over the Hill" and the script of "If Winter Comes" were outstanding examples of Sloane's ability as writer.

•

Two Incidental Songs In Radio Feature

Paul Sloane is to have two incidental songs in his new Radio production, "Consolation Marriage."

Max Steiner, who wrote "There's A Sob in My Heart" for "Traveling Husbands" will be in charge of music for the Irene Dunne vehicle.

Hollywood

SPECIAL DIRECTORS' NUMBER

EDWARD SUTHERLAND

Now Directing

EDDIE CANTOR

in

'PALMY DAYS'

Picked by
Richard Watts in
The N. Y. Herald-Tribune
As One of 'The Ten Best
Directors of 1930'

Picked by
Variety
As One of
'The Four Best
Box-Office Money
Directors of 1930'

The Director

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DRESSER DOES MARVELOUS WORK, BUT PIX BELOW PAR

Arlen's 'Bit' Small In Semi-Western

"CAUGHT"
Paramount

Direction ..... Edward Sloman
Story ..... Agnes Brand Leahy and Keene Thompson
Additional Dialogue ..... Bella and Sam Spewack
Photography ..... Charles Lang
Starring ..... Richard Arlen
Supporting Cast: Louise Dresser, Frances Dee, Tom Kennedy, Martin Burton, Marcia Manners, Sid Saylor, Guy Oliver, E. J. LeSaint, Charles K. French, Lon Poff, James Mason, Jack Clifford.

"Caught" is not the type of picture that has great audience appeal. There is too little action and a lack of story material.

Too much time was spent in building up the atmosphere of the dance hall and in establishing the character of "Calamity Jane," a glamorous figure of two generations ago so that the story does not get underway until about the third reel.

The finish is especially weak and a let-down even from the rest of the picture, which is none too interesting and exciting.

"Calamity" is presented as a hard-boiled, hard-drinking, fast-shooting, he-woman, with an unsuspected heart of gold. She is the head of a band of rustlers whom some soldiers, commanded by Dick Arlen, are sent to catch. He falls in love with a homeless girl "Calamity" has befriended. When he gets the goods on the latter, she and her men plan to kill him. From something he has told his sweetheart, however, she learns that she is his mother, his rascally father having stolen the baby when he deserted her. She contrives his escape, although he never learns she is responsible. The finish shows her fleeing the law.

Although Richard Arlen is billed as the star, he makes his appearance late in the picture and does not have much to do. It is Louise Dresser's picture and she gives "Calamity" all she has, which is plenty; her performance is excellent. Frances Dee is adequate as the heroine.

Marcin Taking Rest; Gasnier Goes Alone

Max Marcin will take a long rest, and will not co-direct "Ladies of Big House" for Para. Marcin, against doctor's orders, stepped in to co-direct "Silence" with Louis Gasnier; mainly because stage play was authored by himself. Gasnier will likely solo on "Ladies of the Big House."

Another 'Stark Love'

Jack Cohn, Columbia's treasurer, is supposed to have financed Ned Mann and Frank Donovan to the extent of $1000 for a trip to the Ozarks where the couple will get data on location, atmosphere and advice whether a picture can be made there along the lines of "Stark Love." Couple supposed to have left for the Ozarks two days ago.

Diogenes Found Him!

Our boy scout, Diogenes, hired by this paper for the express purpose of finding a director in the motion picture business who never heard of "The Hollywood Reporter," has found his man. He is no other than that illustrious meg-wielder, A. Leslie Pearce.

Al Mannon To Start 'Night In Reno' Sat.

"A Night In Reno" will start at the Tec-Art studio tomorow under the supervision of Al Mannon and the direction of Raymond Cannon. Cast so far is June Collyer, James Rennie and Jamison Thomas.

Warners B'klyn Studio Re-opens Next Week

New York.—Warners Vitaphone studio in Brooklyn will reopen July 6, after being closed for two months. Ripley will do 13 shorts and there will be 12 detective two-reelers from stories written by S. S. Van Dine, in addition to other shorts.

'Shiver My Timbers' Next For Our Gang

Title of "Our Gang" comedy, starting next Monday is "Shiver My Timbers" instead of whatever was used in story written by George Brown.

Sullivan Original for MGM

Edward Dean Sullivan, who just finished adaptation of "Night Court" for MGM, is writing an original, titled "The Old Man" for that company.

Upon completion of his original, Sullivan goes East to put finishing touches on his book "Memoirs of Wilson Mizner."

MGM Buys Football Yarn

MGM has purchased "Huddle," a football story by Francis Wallace, which appeared in College Humor last fall. Wallace recently sold another gridiron yarn, "Stadium" to Para, and is assisting with adaptation of latter.

Arthur Freed Returns

Arthur Freed, after a six months' leave of absence from MGM, has returned from Europe where he sold the European and Great Britain rights to the entire Freed-Powers song catalogue.

Henigson Dangerously Ill

The condition of Henry Henigson at the Hollywood Hospital took a turn for the worse yesterday necessitating the refusal of all visitors. Illness is caused by an infected thumb.

Mrs. Fiske Turns Down An Offer From MGM

Mrs. Fiske was offered a good part in the John Gilbert picture, "West of Broadway," but turned it down cold.

Pathe Western To Start

First of the group of four westerns which RKO-Pathe will produce is titled "Sundown Trail." Robert F. Hill is author of the story and will also direct. Tom Keene (George Duryea) stars.

Fred Allen, former cutter and associate with Charles R. Rogers in production of the Ken Maynard series, is supervising.

With production scheduled to start July 5, studio is now selecting the remainder of cast.

Selwyn Finishes 'Lullaby' To Do Another Soon

Edgar Selwyn has finished the MGM production of "Lullaby" and has been given the offer of another picture before he goes to New York to do a stage play.

Liveright To New York

Horace Liveright will return to New York in about two weeks for the production of "The Last Mask," written by Edwin Justice Mayer.

Smoke Confab Postponed

Los Angeles City Council has postponed its action until next week on the proposed ordinance to permit smoking in theatre balconies.

Pathe To Start Three In Few Days

Pola Negri in "A Woman Commands," William Boyd in "Suicide Fleet," and Helen Twelvetrees in "Salvage" will be the next three productions to go in work at RKO-Pathe.

Starting date on Constance Bennett's next, "Dangerous To Love," is unsettled as the star is still in hospital recovering from a serious operation.

MGM To Put Everything Behind Robert Young

MGM is going to unloose both guns in exploiting Robert Young, a youth they signed from the Pasadena Community Players. So far the only part of importance for this player in pictures has been in Fox's "Three Live Ghosts."

Lloyd Hot In Scandinavia

Stockholm.—Harold Lloyd's "Feet First" has already topped any previous gross on a Lloyd picture in the Scandinavian countries. Release here is in synchronized form.

Tibbett Arrives Today

Lawrence Tibbett arrives here today from New York for work at MGM. His next picture is titled "The Cuban."

Cavanagh In 'Heartbreak'

Paul Cavanagh has been set by Fox for one of the featured leads in their production of "Heartbreak."

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Here's Who's Who Credits On Next Week's Shooting At All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Featuring
Caddo Productions						
THE AGE FOR LOVE	Ernest Pascal	Ernest Pascal	Ernest Pascal	Robt. E. Sherwood	Frank Lloyd	Billie Dove
Columbia Studios						
FIFTY FATHOMS DEEP	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Wm. Neill	Jack Holt
Fox Studios						
SKYLINE	Felix Riesenberg	Kenyon Nicholson Dudley Nichols	Kenyon Nicholson Dudley Nichols	Kenyon Nicholson Dudley Nichols	Sam Taylor	Thomas Meighan O'Sullivan-Loy
PLUTOCRAT	Booth Tarkington	Conselman-Towne	Conselman-Towne	Conselman-Towne	David Butler	Will Rogers
WICKED	Gordon Rigby	Adela R. St. Johns	Kenyon Nicholson Kathryn Scola	Kenyon Nicholson Kathryn Scola	Allan Dwan	Victor McLaglen Elissa Landi
BAD GIRL	Vina Delmar	Byron Morlow	Edwin Burke	Edwin Burke	Frank Borzage	Eilers-Dunn
THE BRAT	Maude Fulton	Levien-Behrman	Levien-Behrman	Levien-Behrman	John Ford	O'Neill-Collyer
THE MIDNIGHT CRUISE	Ourfler-Virentano	Conners-Klein	Conners-Klein	Conners-Klein	McKenna-Menzies	Lowe-Moran
Metro-Goldwyn-Mayer Studios						
HORSEFLESH	F. H. Brennan	Chas. Brabin	Chas. Brabin Wanda Tuchock	Willard Mack	Chas. Brabin	Ernest Torrence Lew Cody
SUSAN LENOX	David G. Phillips		Wanda Tuchock Delma Daves Zelda Sears		Robt. Z. Leonard	Greta Garbo Jean Hersholt Miljan-Gable
LULLABY	Edward Knoblock	Charles McArthur			Edgar Selwyn	Hayes-Stone Hamilton-Edwards
THE GUARDSMAN	Franz Molnar	Ernest Vajda	Claudine West		Sidney Franklin	Lunt-Fontanne
Paramount Studios						
THE ROAD TO RENO	Virginia Kellogg	Lovett-Marlow	Lovett-Marlow	Lovett-Marlow	Richard Wallace	Rogers-Shannon
SILENCE	Max Marcin	Max Marcin			Gasnier-Marcin	Brook-Brian
HUCKLEBERRY FINN	Mark Twain	McNutt-Jones			Norman Taurog	Coogan-Durkin
DAUGHTER OF THE DRAGON	Sax Rohmer	Lloyd Corrigan Sidney Buchman Jane Storm	Lloyd Corrigan Sidney Buchman Jane Storm	Lloyd Corrigan Sidney Buchman Jane Storm	Lloyd Corrigan	Anna May Wong Oland-Hayakawa
RKO-Pathe Studios						
EDDIE CUTS IN	George K. Turner	Earl Baldwin	Earl Baldwin	Earl Baldwin	Albert Rogell	Quillan-Rogers
DEVOTION	Pamela Wynne	John-Jackson	John-Jackson	John-Jackson	Robert Milton	Ann Harding
Tec-Art Studios						
FIGHTING BACK	Jack Natterford				Chas. Hutchison	Nixon-Hughes
LADY FROM NOWHERE	Johnson-Gerrard				Richard Thorpe	Day-Holland
YESTERDAY IN SANTA FE	Jacques Jaccard				Jacques Jaccard	Kerry-Quartero
Tiffany Studios						
MORALS FOR WOMEN				Frances Hyland	Gene Lewis	Love-Tearle
United Artists						
STREET SCENE	Elmer Rice	Elmer Rice	Elmer Rice	Elmer Rice	King Vidor	Sidney-Collier, Jr.
PALMY DAYS	Eddie Cantor Morrie Riskind David Freedman	Eddie Cantor Morrie Riskind David Freedman	Eddie Cantor Morrie Riskind David Freedman	Eddie Cantor Morrie Riskind David Freedman	Ed. Sutherland	Eddie Cantor
CORSAIR	Walton Green	Josephine Lovett	Josephine Lovett	Josephine Lovett	West-Lloyd	Chester Morris
Universal						
CRAFT	Barry Berenger	Barry Berenger	Barry Berenger	Barry Berenger	Christy Cabanne	Carol-Toomey
HEAVEN ON EARTH	Ben L. Berman	Ray Doyle	Ray Doyle	Ray Doyle	Russell Mack	Lew Ayres
WATERLOO BRIDGE	R. E. Sherwood	Benn W. Levy	Tom Reed	Benn Levy	James Whale	Clarke-Douglas
STRICTLY DISHONORABLE	Preston Sturges	Gladys Lehman	Gladys Lehman	Gladys Lehman	John M. Stahl	Boles-Fox
Warner-First National Studios						
WARNER BROTHERS						
LARCENY LANE	Kubec Glasmon John Bright	Kubec Glasmon	Kubec Glasmon	Kubec Glasmon	Roy Del Ruth	James Cagney Joan Blondell
FIRST NATIONAL						
LOCAL BOY MAKES GOOD	Walter DeLeon				Mervyn LeRoy	Joe E. Brown

THE Hollywood REPORTER

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REVOLUTIONARY DEVICE FOR VERSIONS IS READY

Upon the completion in four or five day of the Christie special, "Meet the Wife," Abe Myer's new form of simplified synchronization for foreign versions will be viewed and studied by the trade from the angle of how far this device is going to revolutionize the entire 'version' situation.

Myer, who is president of the Myer Syncronizing Service, holds the patents to the new machine, which is said to be applicable to any American-made talking picture, translating it into all foreign languages simultaneously.

Under the Myer process there is, of course, only one picture shot and the one set of players appears in the finished product of all versions. The versions, however, are recorded in the various languages—the same mouths speaking all of them—at the same time the players speak the English lines. The trick is in the machine doing the simultaneous translating, or interpreting.

It is said that the new machine has already been dubbed "The Interpreter" by the craftsmen on the Christie sets, where this method of synchronizing has been put to the making of "Meet the Wife."

Zukor Statement

(Continued from Page 1)

continue to be under the management of James Cowan, also directly responsible to Mr. Lasky.

"Mr. Lasky has been vice-president in charge of production for Paramount for twenty years. The record of Paramount pictures during those twenty years has been a record based on the achievements of Mr. Lasky. The plans for the new production year under the supervision of Mr. Lasky are going forward to what we confidentally believe will be a greater success than has ever been achieved by Paramount."

Hayes Budget Slashed

(Continued from Page 1)

elimination of certain departments that are not absolutely necessary.

The retrenchment program as laid down to Hays will also affect activities of the coast offices of the Producers Association, with salary cuts and let-outs to be effective here.

Cost of maintaining the Hays organization runs well over one million a year, with major companies paying the freight. Executives here figure substantial savings in operation of Hays outfit for coming year is necessary in view of general retrenchment throughout the industry, and the absolute need of cutting every expense that can be eliminated at this time. Some of the larger companies feel they need more than their present income to keep things going, and they are not in a position to pay their share of tariff required to keep Hays and his organization going at top speed.

Pom Pom Re-opens

Pom Pom Cafe in West Hollywood re-opens tonight with floor show and Red Smith's Revellers from Hollywood Athletic Club. Cover charge is off.

Santley Rehearsing Play

Joseph Santley, director, is rehearing his play, "Oh Boy," at the El Capitan theatre where it opens following the run of the current attraction, "Irene." Ivy Sawyer, Mrs. Santley in domestic life, will play the lead

Martin Services Today

Funeral services for the late Mrs Quinn Martin will be held today at 1 p. m. at Wee Kirk of Heather at Forest Lawn.

Catlett and Farley at Pathe

Walter Catlett and Dot Farley have been added to the cast of "Camping Out" at RKO-Pathe.

Story Conflict Averted

The conflict in story ideas brought on by different sets of authors using the Queen of Serbia as the background for a yarn has been averted between Paramount and RKO-Pathe. The Pola Negri yarn, "A Woman Commands," will have clear sailing.

Cast Is Complete For 'Strictly Dishonorable'

Carlo Schipa and Aldo Franchetti complete cast of Universal's "Strictly Dishonorable," with picture slated to start Monday. Balance of cast includes Paul Lukas, Sidney Foxe, Lewis Stone, George Meeker, and Henry Riccardi.

'Secret Service' At Radio

Radio is rushing plans for production of "Secret Service," Richard Dix's final picture under present contract. Gerritt Lloyd has finished adaptation, with J. Walter Ruben and Bernard Schubert now preparing script. Ruben will direct. Picture will carry new title for release.

Bretherton With Pathe

RKO-Pathe has signed Howard Bretherton, veteran talkie director, to direct one of the "Gay Girl" comedies titled "Easy To Get." Cast includes June MacCloy, Marion Shilling, Gertrude Short, Hank Mann, Isabel Withers and Bud Jamieson.

THE LOWDOWN

A producer had been paying a certain feminine star a huge salary for several weeks. He noticed that none of the cancelled checks had been coming through with his bank statements, so next time he saw her he said, "What are you doing with all your money—throwing it away or something?" "Oh, no," said the star, "I'm saving it." "Well," said the producer, "where are the checks?" Whereupon the star floored him with, "I have every one of them in my safety deposit box!"

•

Another from Sam: The other day the script of "Greeks Had a Word For It" was turned over to him, and Sam, wishing some additional work done on it, gave it to a writer, saying, "Now, don't forget to cohabit with Zoe Akins on this every time you get the chance!"

•

A blonde star, who has not made a picture for some time, unfortunately used her heart more than her head in a recent love affair. The man in question has millions, and heretofore has manifested a desire to spend and spend. But, when the big bust-up came in this case, the star was nary a diamond trinket the richer. Too bad, for she could have and should have gotten a lot of things that would come in handy right now.

•

Well, well, well—it does look as though a certain "star" will never, never shine. The publicity department of the studio where thousands of stills were made of her to get about four to print, would have one believe that she hasn't found a role to suit her. But the lowdown is—that they can't find a CAMERA to suit her . . visa versa.

•

The fact that the divorce decree of the wife of one of our finest directors came up for an O. K. yesterday does not mean that she will marry a well known writer immediately—in spite of rumor. Even if she gets it—the writer will have to behave to get her. We hear that he has been knocking her around no end, and the lady likes more gentle treatment.

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S. African Censors After U. S. Films

Cape Town.—The American motion picture industry will be drastically affected by the censorship measure passed by the House of Assembly. The bill vests in the Minister of Interior the power of appointing a board of censors.

It is understood this censorship measure was brought on by the release of several American films wherein there was an impersonation of the King and scenes holding up military officers to ridicule and contempt.

The inside of the whole affair seems to be the fact that the Union of South Africa has production desires of their own.

●

Tradeviews

(Continued from Page 1)

a permanent aid. Even today people will pay the money to see the films they desire to see.

I have frequently discussed in The Grand Rapids Herald the present star system. I do not believe it is out of date. Virtually all of the mail I receive from readers is about stars and not pictures.

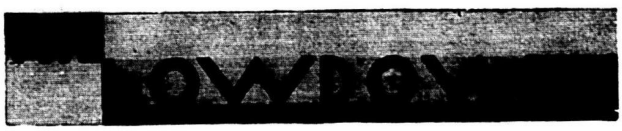
I do believe, however, that producers should cast with an eye to ability to play the role and not with an eye to getting some particular name in the picture. People still worship the stars and always will. They do this in spite of the fact that producers frequently miscast stars.

The present day run of short comedies is the worst in the history of filmdom. I have seen more terrible shorts in the last year than I ever believed it possible to make.

I believe that if the producers would get the best stories possible, cast them corectly and sell them on their merits rather than under the present system that we would see better movies in the theatres and even under present conditions the crowds would increase.

People are buying their entertainment more carefully than ever before. Give them what they want and they will buy it.

—W. B. McCLARAN,
of The Grand Rapids Herald.



Big studio recently purchased screen rights to non-fiction adventure book for $25,000. By strange coincidence the yarn has two dramatic highlights which were incorporated in two pictures made by another major company last year. This takes edge off any attempts to get novel screen treatment of the $25,000 property by incorporating the dramatic punches, and book has now been practically discarded for development of original story of some sort for the title.

Company that already used the dramatic highlights in the two productions, is innocent of any pilfering from the book, as latter was published some time after the first picture was released.

●

Playwrights from Broadway come to Hollywood amazingly "in the know" regarding studio etiquette before they arrive.

A young woman playwright, who recently came from the east, was given a berth on "writers' row," and immediately put up a terrible squawk claiming that the voices of other writers annoyed and distracted her.

Her office was sound-proofed and double doors installed. After several other tantrums, studio gave in to her whims.

Then after several weeks, it was discovered by executives that she hadn't touched a key on her typewriter—and all her acting was part of her preconceived system.

●

Ask Rufus Le Maire what he thinks of the six weeks' lay-off clause these days. It is good ole Rufe, who used to fight for this particular clause—and only yesterday he, himself, was presented with the little notice that he will be laid off for six weeks—beginning NOW.

●

There was an argument on the Goldwyn lot recently. It was between a director and one of the company's executives. The two of them took their troubles to Sam's door, but Sam, not wanting to be forced to take sides in the matter said, "Now, listen boys—no matter which of you is wrong, remember, I remain absolutely NEGATIVE!"

●

A famous English novelist, who recently joined the ranks of film quill pushers, was signed by a major studio and immediately sent to France in search of story material.

He returned with the yarn and an extra swindle sheet which ran the studio several hundred dollars in the red. While the story was being read, the writer in question circulated about among his colleagues and cashed a check here and there.

The story was tossed into the waste basket and the checks bounced, with the result that both studio and friends were left with the sack.

The irate victims stormed the front office and demanded blood.

To keep peace in the "big family" (?) the studio decided to keep the writer employed long enough to pay off the swindle sheet and the checks—hoping that he may be assailed with a worthy brain-throb meanwhile.

●

If you see one of the Marx brothers limping around it is because he has broken a toe. Of all things! We forgot to ask whether it is Groucho, Harpo, Zeppo or Chico—and it doesn't matter which toe. So what?

●

A well known and well liked agent visited a feminine neighbor of his down at Malibu the other night, and told his chauffeur upon dismissing him that he wanted to be in Hollywood the next morning at ten, and to call for him in time. Imagine his amazement the next day, when after wainting in front of his own door for an hour—the amazed agent discovered that his driver had called for him at the lady's house where he deposited him the night before!

Producers' War Brews

(Continued from Page 1)

pictures, why should some studios follow out its dictates and find themselves with a lot of sweet pictures that will not draw flies at any box-office, while others, disregarding the code, cash in on box-office smashes?

It is understood that the chief mission of Charlie Pettijohn on his present Hollywood visit is to point out what some producers have done for censorship in making the type pictures they have during the past six months in addition to estimating what will happen if this practice is continued.

Writers going from one studio to another are astounded at the variance of the interpretation of the Code. On one lot the slightest suggestion of anything that may be construed as contrary to clauses in the Hays dictates are blue-penciled immediately and in another studio the executive heads smile at the mere mention of the Code and tell the writers to "stick to the story and forget about anything else."

Members of the Producers Association backing Hays in his Code are demanding that other studios do likewise or throw the whole thing out at the risk of censorship in every State in the countrv and a possible Federal censorship of all pictures.

New Title Necessary For 'The Great Lover'

MGM is seeking suitable release title for "The Great Lover" recently completed. Original title cannot stand account of silent remake.

Spanish Dialoguer Out

J. Carner Ribalta, Spanish playwright imported by Para to translate Spanish versions, left this week at end of contract. Ribalta returns to Spain.

Film Toads in Race For Needy Children

A horned toad race, in which almost one thousand desert reptiles are expected to compete, is planned by the motion picture industry to raise additional funds for the benefit of needy Los Angeles school children.

Horned Toad Derby is scheduled for Saturday, July 11, at the Ambassador Hotel. 250 entries have been booked for the 25-foot classic. Entrance fee is $10 for the heats and a $100 tax is levied on the grand sweepstakes.

Sid Grauman has entered five thoroughbreds. Slim Summerville has booked two prize toads in "Twenty Grand" and "Pansy." Sue Carol's entry is "Nick."

Mexico City Studio For Spanish Talkers

Studio for production of Spanish talkers is being built in Mexico City, with two sound stages now up. Company, known as Empire Pictures with Maurice Chase, head of the organization, will make features and shorts for Spanish and Latin American market. Chase is now here to arrange for RCA sound trucks.

Warner Brothers Enlarging Exchange

Warner Brothers local exchange is being enlarged to give the office needed space. Company found quarters too small to handle both Warner and First National output after the two exchanges were combined some months ago.

Educators Will See Stars

Producers will ask stars and featured players to make personal appearances Monday night at convention of National Educators Association at the Shrine Auditorium. Governor Milliken of the Hays organization wants the educators to see the stars in person.

Stahl Directs 'Back Street'

Universal has assigned John Stahl to direct "Back Street," Fannie Hurst story, upon completion of "Strictly Dishonorable."

In Preparation
An Elaborate Version of
"SCROOGE"
Adapted from Dickens'
'A Christmas Carol'
as played by
TOM TERRISS
on the stage 4 years.
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WARNER-KELTON HOTEL
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Dr. Robert L. L. Warner
Managing Director

'WILD HORSE' WILL PLEASE 'LAWLESS WOMAN' DITTO

Western Fans Sure To O.K. This One

"WILD HORSE"
Allied Pictures Release

Produced by .....M. H. Hoffman, Jr.
Direction .....Richard Thorpe and Sidney Algier
From a Story by .....Peter B. Kyne
Screen Play .....Jack Natteford
Photography .....Ernest Miler
Starring .....Hoot Gibson

Cast: Alberta Vaughn, Stepin Fetchit, Bill Robinson, George Bunny, Edward Peil, Edmund Cobb, Neal Hart, Joe Rickson, Fred Gilman.

Although "Wild Horse" is purely another western, it will undoubtedly please the type of audience at which it is aimed.

The story itself is negligable and revolves around a wild horse known as Devil Horse, for whose capture a handsome reward is offered. And there is a murder and, of course, some shooting.

Hoot portrays an honest cowboy who succeeds in getting himself a shady reputation, all on account of that ole debil horse. However, he washes his reputation spotlessly clean and wins the girl, who helps him plenty in cleaning up his wild western community standing.

As a whole, the story moves along rapidly enough, but the handling of several scenes cuts down the tempo markedly. Riding scenes at the rodeo pack a distinct punch and the running shots with Hoot on his mount are beautifully done. Gibson's riding, by the way, is still about the neatest performing on horseback on the screen.

There is a fight between two wild horses, which has nothing whatever to do with the story, but succeeds in providing a novel thrill.

Alberta Vaughn is the girl and contributes the usual slim love interest of the typical western.

Comedy relief, in addition to a few funny lines handed Hoot Gibson, rests upon the ebony Stepin Fetchit, whose diction is a complete jumble of unintelligible sounds except in one scene. Nevertheless, the audience seemed to like him even if it couldn't understand what he said.

The direction is decidedly jumpy as far as continuity of scenes is concerned, which evidently accounts for the change in the picture's tempo.

But, as a western, "Wild Horse" will please the kiddies and those who like the great open spaces on the screen.

LaCava On 'Hometown'

Gregory LaCava has been selected to direct the John Reid Beyers story 'Hometown Laughter" that will be made by Radio with Ricardo Cortez, Hugh Herbert, Ned Sparks, Roscoe Ates and others in the cast. Carey Wilson is doing the screen play.

Neil Brant to MGM

Metro-Goldwyn-Mayer has signed Neil Brant to do an original story for Lionel Barrymore.

Quick Surgery

A member of Universal visited Henry Henigson in a local hospital, where he is confined for treatment due to a skin infection. Reporting back his condition to other "U" employees he piped "and the hospital authorities told me Henigson had already reduced their overhead 25 per cent during his first 24 hours stay."

New Sennett Line Of '44' Set to Go

Mack Sennett studio will start production on its new program for Educational release about July 6. New schedule calls for delivery of forty-four pictures. Twenty-six two-reelers, twelve one-reelers, and six one-reel "Cannibals of the Deep" comprise the schedule for 1931-32.

In addition, the Moran and Mack untitled feature length special will start shooting August 15, according to assistant general manager H. Lee Hugunin. Mack Sennett will personally direct. Story is being written by Clyde Brockman and John Grey, of Harold Lloyd's writing staff.

Florey Probably To Meg 'Frankenstein'

Directorial assignment on Universal's "Frankenstein" is still unsettled. Robert Florey, who seems the most likely candidate, worked on the story and completed filming player tests yesterday. His contract with "U" gives the studio an option on his services to direct.

Shearer Vs. Shearer

FWC is spotting Norma Shearer as opposition to herself on Hollywood Boulevard this week. "Strangers May Kiss" goes a week at the Pantages starting Thursday, with "Free Soul" starting run at the Chinese on the following day. Circuit execs do not figure the two pictures of the star will hurt the gross in either house.

Pete Smith Talking Fast

Pete Smith, demon dialoguer at MGM, who writes and records his own material, is now putting wise cracks in the first of three track shorts MGM is producing. A diving sportshort is slated to follow.

Script Girl Hit by Auto

Josephine Little, script girl at MGM, was seriously injured when hit by auto in front of the studio yesterday noon. Miss Little had her skull fractured besides internal injuries, and is given even chance to pull through.

The Fidlers Call It Off

Dorothy Lee, Radio contract player, and her husband, James Fidler, separated yesterday after eight months of married life. Couple were married in San Bernardino.

Cast and Direction Better than Average

"THE LAWLESS WOMAN"
Chesterfield Productions

Direction .....Richard Thorpe
Story, Adaptation and Dialogue.....Arthur Hoerl and Barney Gerrard
Photography .....M. A. Anderson
Film Editor.....Thomas Persons

Cast: Vera Reynolds, Wheeler Oakman, Carroll Nye, James Burtis, Thomas Jackson, Gwen Lee.

"The Lawless Woman" should stand up well in the second runs, neighborhoods and small towns for which it is obviously intended.

Most of the amusement is derived from the first half of the picture, which is well-paced and has some funny dialogue. Unfortunately, someone remembered the story at this time, and the entire thing goes ten-twenty-thirty melodrama, with the dialogue sounding like something the assistant director brought in.

A cub reporter on his first big assignment sets out to get the story back of a racketeer's murder. The girl in the case befriends him when the gangsters try to get him, and they fall in love. While they are hiding in her apartment, the gang shows up and takes him for a ride. She slips a gun into his pocket, not knowing it is empty and when he tries to escape and discovers it, he believes that she is in league with his enemies. He manages to get away, however, and returns to her apartment with a detective, determined to let the law take its course. He overhears her conversation with the gang leader, and learns that she loves him. She turns out to be the murderess of the racketeer but since she did it in defense of her honor, it is a foregone conclusion that no jury would convict her.

James Burtis walks away with the picture as a drunken reporter, supplying most of the comedy. Thomas Jackson is responsible for the rest of the laughs, as a hard-boiled detective. Even with the handicap of insipid dialogue, he gives his usual smooth and interesting portrayal.

Conway Directs 'Pig Boats'

Ralph Graves is polishing up his adaptation of "Pig Boats" for MGM, with production starting within a month. Jack Conway will direct

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The Park Central

J. E. Frawley, General Manager
PHONE—Circle 7-8000

56th Street at 7th Avenue, New York City

MGM'S 'THE GREAT LOVER' GOOD HOOKUM PICTURE

Has Plenty Laughs Good Cast and Star

"THE GREAT LOVER"
Metro-Goldwyn-Mayer

Direction .....Harry Beaumont
Based on play by.....Cohan and Harris
Written by.....Leo Dietrichstein and Frederick and Fanny Hatton
Dialogue and Continuity..Gene Markey and Edgar Allen Woolf
Additional Dialogue.....John Meehan
Recording .....Douglas Shearer
Photography .....Merritt B. Gastad
Film Editor.....Helene Warne
Cast: Adolphe Menjou, Irene Dunne, Ernest Torrence, Neil Hamilton, Baclanova, Cliff Edwards, Hale Hamilton, Rosco Ates, Lilian Bond, Herman Bing, Elsie Janssen, George Mauloy.

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"Great Lover" is not a critics's picture, but it is one which will undoubtedly meet the favor and much enthusiasm from audiences everywhere. It is packed with the sort of romance and comedy that not only arches the eyebrows of the intelligentsia, but gets the interest and loud guffaws of the masses. The picture has plenty of both these elements to satisfy 'em.

Menjou plays the role of Jean Paurel, a great opera singer, arriving in the U.S.A. simultaneously with Diana, an American girl who has been studying music abroad with hopes of herself becoming an opera singer. Paurel is instantly characterized as not only a "devil with women," but a dilletante and rather unscrupulous as well.

At Customs, he strikes up an acquaintance with the girl who, of course, recognizes him, and arranges for her to meet him the following day at the opera house. Behind the scenes at the "Met" we get a glimpse of the mad, temperamental souls who compose its personnel, and also of one singer in particular, an old flame of Paurel's, who still cares.

A young singer of the troupe is the erstwhile sweetheart of Diana, who pleads with her to give up her friendship with Paurel, lest she be forced to "give all" for a chance to sing. The girl plays them both for a time. Paurel, however, for the first time in his life, really falls in love with her, her innocence and beauty completely overwhelming him. She makes her operatic debut with him, and dazzled by the glamour attached to Paurel and deeply grateful, consents to marry him.

Paurel loses his voice, and plans that they go to Europe immediately. The younger sweetheart, however, finds a way to convince the great lover that Diana does not really love him, and Paurel, seemingly broken-hearted, lets her go to her real love—and fame. Then the phone rings. It's a woman —and Paurel starts all over again.

The theme is surely old-fashioned, nor has its picture treatment the deft, satirical touch of the play. Its comedy sequences border on burlesque of the characters enacting them—BUT they are very, very funny. The picture is still too long and there is a preponderence of close-ups, BUT there are several sequences which, by their direction and playing, stand out as 'delights.'

Menjou, with a foreign accent, is perfectly cast as the suave but excitable Paurel. The fact that his character is much exaggerated in spots, is no fault of his. He was grand.

Irene Dunne was splendid as the girl with a voice and a sense of humor. Baclanova makes her return in this one, and gives a colorful and amusing performance, looking better than ever.

Cliff Edwards, though miscast, was swell, as were Ernest Torrence and Rosco Ates, the latter in a bit. Supporting players were just perfect.

"The Great Lover" is full of the kind of hokum that has been missing from many recent pictures, the kind that spelled B. O. in the old days. Beautifully mounted, photographed and acted—exhibs can count on this one, and play it to the limit.

Theme Songs As They're Sung

Lack of interest in screen musicals hasn't prevented Warner-First National employees from having theme songs of their own.

Employees' favorite original numbers are "Will You Remember Me in September as You Did in June?," "We'll Be Back on the Payroll in the Autumn," and "I'll Be Seeing You in September."

'Flying High' Being Hurried By MGM

Metro-Goldwyn-Mayer are hurrying preliminary work on the script and treatment of the musical "Flying High" that will feature Bert Lahr, Jimmie Durante and Charlotte Greenwood. A. P. Younger is doing the screen play. Chuck Reisner will direct.

Tiffany Casts Maynard

Tiffany is assembling cast for next Ken Maynard picture which starts this week. Players include Frank Mayo, Charles King, Tom London, Lafe McKee, Otis Harlan, Aileen Manning and Jack Rockwell. Phil Rosen will direct from original screen play by Earle Snell.

McFadden 3rd on 'Sage'

Fox has given the direction of "Riders of the Purple Sage" to Hamilton MacFadden. This is the third assignment on the picture. First was Irving Cummings, second was Ben Stoloff.

J. L. to Europe Soon

Jack L. Warner will leave on his two months' trip to Europe immediately after he returns from Reno over July 4. He will be accompanied abroad by his family.

Ex-Husbands 'Are' Shot

Sennett studio yesterday completed shooting of "Ex-Husbands" (tentative title) in which Joe Lewis is starred. A. Leslie Pierce directed.

Foreign Bars Are 'Practically' Down

Paris.—First definite indications that the European market will lift the ban on American films is the talk here that the French government has virtually reached a decision to remove all import restrictions on U. S. pictures.

Decision is interpreted to indicate general opening up for American product in practically every European nation, especially in Germany, as the Hoover moratorium presages a more liberal attitude toward U. S. film imports.

Marie Prevost In 'Up and Up' at Universal

Marie Prevost has been signed by Universal for their production of "The Up and Up." Bob Armstrong may be in the cast also.

Sandrich on 2nd C&M

Mark Sandrich, having finished shooting "False Roomers," first of the Clark and McCullough comedy series at Radio, is rehearsing the comedy team in their second, as yet untitled Louis Brock producing.

Young In 'Dover Road'

Roland Young has been signed by Paramount for a part in 'Dover Road" that will feature Clive Brook under the direction of William De Mille Sampson Raphaelson did the screen play.

Pathe to Build Four Stages

Four new sound stages will be constructed at RKO-Pathe studios immediately. Authority for building was given by President Lee Marcus, who wants ample stage space for completion of 1931-32 product by January.

Brown Getting 'Ticket' Set

Having signed the majority of featured players, Rowland Brown is busily engaged casting other important roles and "bits" for "The Yellow Ticket," which he will start directing July 6.

New Member to Our Gang

Sherwood Bailey, seven-year-old Long Beach youth, has been given a term contract by Hal Roach for work in the Our Gang series.

Joe Eaton Now Actor

Joe Eaton, formerly in Radio reading department, was selected by Wesley Ruggles for part in "Are These Our Children?"

Jordan On MGM Term

MGM has signed Dorothy Jordan on a new contract. More pay and a longer term.

Radio Set for Lab

Although Radio has added plans and called for new bids on proposed laboratory building, construction will be started as soon as contracts are awarded.

New Sennett Shorts Click In Big Style

"I SURRENDER DEAR"
Mack Sennett

Direction .....Mack Sennett
Story and Dialogue .....John A. Waldon, Earle Rodney, Harry McCoy
Photography .....Charles P. Boyle Mickey Whalen
Film Editor .....Wiliam Hornbeck
Cast: Bing Crosby, Arthur Stone, Julia Griffith, Luis Alberni, Marion Sayers.

A winner! The tremendous popularity of Bing Crosby would have been sufficient to insure the success of his first short for Sennett, but in addition to his unquestioned "draw," "I Surernder Dear" is packed full of laughs, love interest and everything it takes in the way of entertainment values. Exhibs can depend on it to bring in the crowds and keep them satisfied if the rest of the program is weak.

Bing gets ample oportunity to croon his well-known song from which the picture takes its name, as he plays himself in the picture. He meets a girl and falls in love with her; the rest of the picture is devoted to his efforts to know her better and win her from her jealous fiance.

The gags are clever and well put over. Direction and photography excellent.

The entire cast does fine work. Arthur Stone, as Bing's pal, is especially good.

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"THE TRAIL OF THE SWORDFISH"
Mack Sennett

Produced and supervised by Mack Sennett.

This interesting one-reel offering, based on the personal fishing experience of Mack Sennett's expedition, makes a splendid filler. It is the first of a series of six pictures depicting deep-sea fishing in the Pacific waters.

The shots of fish struggling in the water are very well done and the accompanying explanatory dialogue witty and good for a number of laughs, so that the interest of the audience is never allowed to lag.

The photography is noteworthy.

New Ticket For McCrae

Radio has given new contract to Joel McCrae, with substantial salary increase over former stock player, agreement. Company figures to feature McCrae in several pictures on next season program.

'Use Noodle' Ates' Next

Rosco Ates' next two-reeler for Radio has title of 'Use Your Noodle." Lloyd French directs, with cast including Kitty Kelly, Charles Sullivan, Ethan Laidlaw, William Wagner, Eddie Wills, Walter Brennan, Eddie Baker.

Boyd's Latest 'Big Gamble'

William Boyd's latest RKO-Pathe picture gets release title of "The Big Gamble" instead of "Iron Chalice."

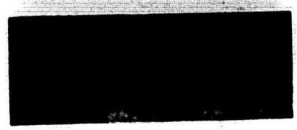
Pat O'Brien Back

Pat O'Brien arrived yesterday from New York for part in Radio's "Consolation Marriage."

The Hollywood Reporter

Vol. V. No. 12. Price 10c. TODAY'S FILM NEWS TODAY Thursday, June 25, 1931

PRODUCERS' WAR BREWS



◆ UPON our desk are some forty-odd letters from newspaper critics throughout the country, in answer to our query "What's Your Idea of What Can Be Done To Increase the Popularity of Picture Entertainment?"

Many of them are constructive. Some not so hot. Here and there, merely a random paragraph worth reproducing.

However, just to get you acquainted with the general thought of this journalistic survey, we are printing herewith one critic's angle in its entirety. We haven't changed a comma.

Try this one out on your 'long distance ear' and, from time to time, you will see more and more of these Slants From The Press . . .

◆ AS A CRITIC who sees on an average of seven pictures each week, I have been impressed for several years with the fact that the majority of pictures produced are not worthy of merit. To be sure, I realize that a great number of pictures must be made to provide the thousands of theatres in this country with weekly entertainment and that such demands call for production which results in the production of many mediocre pictures.

I don't know that the fault lies with the producers. It is indeed a difficult task to find good stories in sufficient quantities to meet the production requirements of the big studios for a year.

It seems to me that the sales methods whereby theatres are virtually compelled to subscribe to the entire output of a studio to get the worthwhile pictures may be at fault. I have often had theatre managers come to me and say, "I sure have a lemon coming in next week." There is nothing they can do about it. It is coming their way and they must take the chaff with the wheat. Theatre managers are as a rule the best judges of pictures. They know their people and generally know what sort of entertainment they want. Under the present system they are unable to give it to them.

Lower theatre admissions might meet the problem during the depression but should not be considered as

(Continued on Page 2)

Studios Demand Showdown On Hays Code. Claim Clause Dodging in Making Pictures

There is a near war brewing in the Producers Association because of the utter disregard on the part of some of its members in adhering to the principles of the Hays Code in the production of their pictures, while other members, making an honest effort to carry out each and every clause with the Code, are left holding the bag.

Some members of the Association want a showdown. They want to know "is there a Hays Code or—is there a Hays Code" and if there is a code of morals in the production of

(Continued on Page 2)

Sub-Title 'Trick' May Kill Versions

Warner-First National has solved the foreign situation with an idea that they believe has sounded the death knell of so-called foreign version production in Hollywood.

Process involves nothing but insertion of good old-fashioned sub-titles in psychological spots. Dialogue in English continues off-screen as records are not altered. Titles are intercut with the action and synchronized with rest of picture and record, or sound track.

Carman Barnes Out of Para's Reno Pix

Carmen Barnes has been taken out and Peggy Shannon put in "The Road to Reno." Josephine Lovett and Bryan Marlow wrote the screen play and dialogue and Richard Wallace is the director. Other members of the cast are Buddy Rogers, Lilyan Tashman, and Skeets Galagher (with six lines).

Radio Is Starting 'Consolation Marriage'

Irene Dunne's first starring picture for Radio, "Consolation Marriage," started production yesterday. Paul Sloane is directing.

Velez Clicks Big in East

New York.—Lupe Velez is the biggest hit the main stem has seen in a long time. Her impersonations of Hollywood celebrities at the Palace are taking audiences by storm. She is pulling down $4,000 a week for her bit.

Greenwood In 'Mirage'

Metro-Goldwyn-Mayer have cast Charlotte Greenwood in the Joan Crawford production of "The Mirage."

Para and RKO-Pathe Work On Same Yarn

Both Paramount and RKO-Pathe are rushing scripts on practically the same yarns for Marlene Dietrich and Pola Negri. Paramount is understood to have purchased "Draga Maschin" as authorized by Fritz Kortner and Leo Lama, and RKO-Pathe recently announced the acquiring of Thilde Foster's story "A Woman Commands." Both yarns have a former Queen of Serbia as its main character, and both are said to detail the same exploits of this character.

Schoedsack Off For India

Ernest Schoedsack, Paramount director, will leave for India about July 10 seeking photographic material for "Lives of a Bengal Lancer."

Russia and MGM May Swap Pictures

Metro-Goldwyn-Mayer have been casting anxious looks on the many theatres and immense movie population of Russia. This organization is rumored to have had 'under-cover' correspondence relative to MGM producing several pictures for that market in return for the release of the same amount of pictures made in Russia for distribution over here.

Understanding seems to be that the Soviet must O. K. stories before going into production here and MGM has the same privilege in the selection of yarns to be made over there for distribution here.

The first on this plan is said to be an original that Francis Marion is writing with Wallace Beery in view as the star.

Hispano-American Congress Postponed

Madrid. — The Hispano-American Motion Picture Congress scheduled to be held here last month, has been postponed until Oct. 1 due to the formation of the new government over here and a new Catalan committee being formed.

Nagel's Tax 'Expenses'

Washington.—Conrad Nagel has petitioned the Board of Tax Appeals to reconsider his assessment of an additional $2,895 for his 1927 income tax return. He also requested an exemption of $12,220 for "expenses."

Barbier On Term At Para

George Barbier gets term contract with Paramount as player.

EXCHANGES WARNED AGAINST PRICE CUTS

With business hitting a new low mark this sumer over previous years, theatres are getting no help or consideration from film exchanges.

In past years, exchanges were willing to listen to the hard luck stories of exhibitors, and allow adjustments on film rentals that would permit the theatres to keep open during the hot weather.

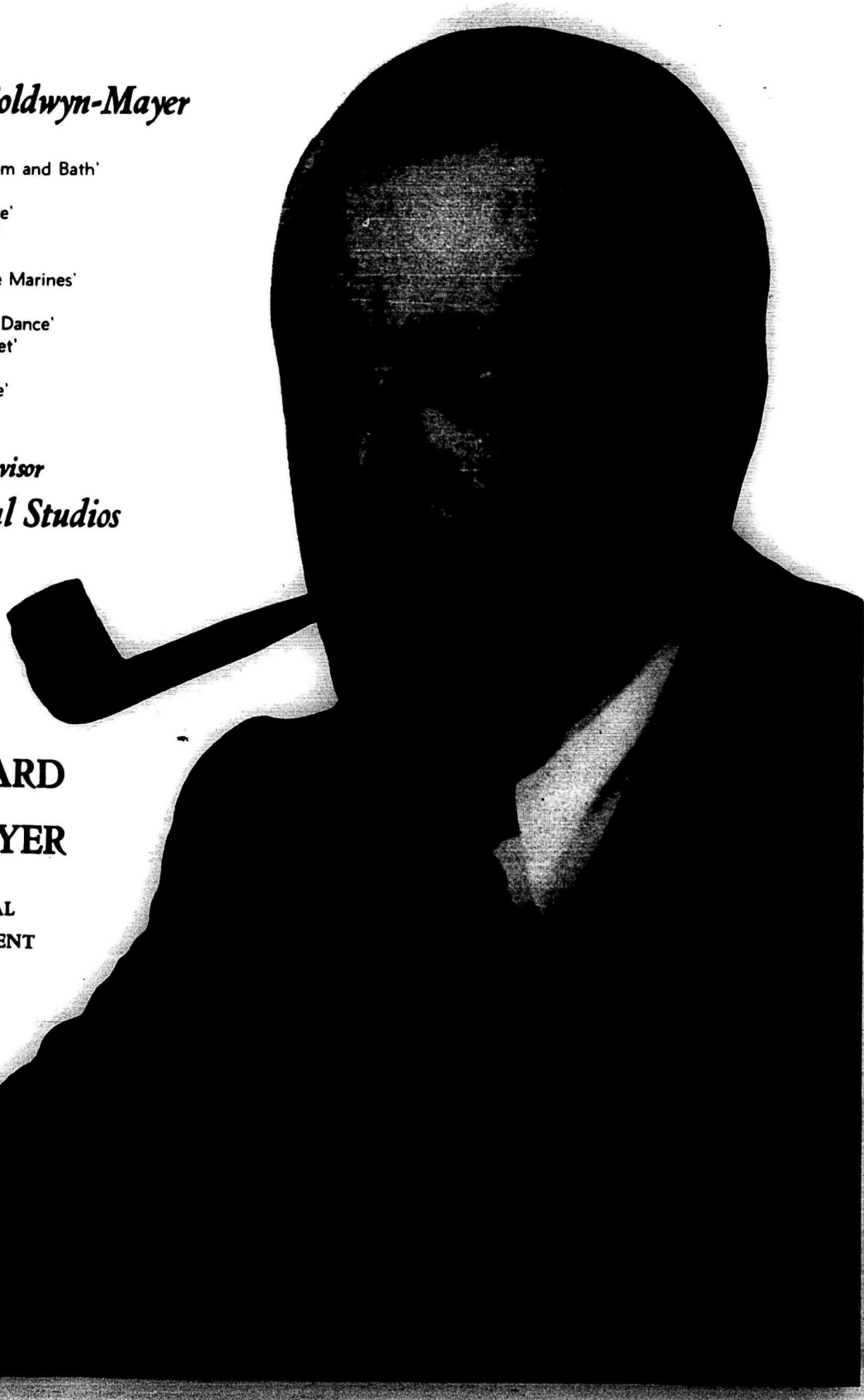
Exchanges have received definite word from home offices that adjustments are not to be given or even considered this year; and managers cannot expect home office approval on any deals that would lower the prices of specific contracts. Companies apparently figure they need every dollar they can get from the smaller houses, especially with income from percentage bookings in de luxe houses making serious dent in gross of each picture.

Independent exhibitors that are trying to keep open, are paying for film according to contract, but in doing so, are putting landlords on the cuff.

for
Metro-Goldwyn-Mayer

'Just A Gigolo'
'Parlor, Bedroom and Bath'
'Private Lives'
'Devil May Care'
'Free and Easy'
'Trader Horn'
'Tell It To The Marines'
'Dough Boys'
'Dance, Fools, Dance'
'The Flying Feet'
'Wild Orchids'
'Spite Marriage'

Now—
Story Supervisor
Universal Studios



RICHARD SCHAYER

● PERSONAL MANAGEMENT
The Edward Small Co.

The Hollywood Reporter

Vol. V. No. 11. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, June 24, 1931

HOOVER OPENS FOREIGN

[redacted]

◆ WHY all these strictly Hollywoodian blurbs anent the query . . "what's rotten with the talkies"? After all, they do have talkies in the hinterland and, there too, something seems wrong. They have ideas, as well—and it might be smart to lend a leaning ear . . to the following:

(It came, not for publication, but in a personal letter from one theatre man to another. It gives an insight to a mind that seems to be functioning, at least a mind with ideas of its own.)

" . . but to get at the problem of what's eating at the vitals of this 'fourth largest industry.' We do need a change. Where, and with whom, no one knows. To me, the trouble lies in the fact that Hollywood is just like a chicken yard. Look over the fence sometime and watch the busy hen. She scratches and scratches and finally exposes the belly of a palpitating worm . . then chuckles a cackle that attracts the attention of the whole yard . . soon every hen on the premises is after THAT worm.

" . . Hollywood does the same thing. Somebody clicks with a gang film . . Hot Dawg! Gang films are the worms of the hour . . and we get gang films until the sight of a 'gat' on a lobby poster has the same reaction (a gawd awful word) as a small-pox sign. It happened with 'flaming youth' pictures. It happened with air epics. It looks like its going to happen with kid pictures . . . and most surely, will it happen that, after the gangster, will come the maudlin hokum of 'police vindication' and righteousness!

" . . there's nothing wrong with the public taste . . they want variety today as they always have . . but who the hell wants to eat spinach . . or lobster . . or caviar for every meal.

" . . you ask me what kind of a picture might click . . you don't really ask . . you suggest. I devote my two cylinder mental apparatus to the business of thinking a few heavy thinks on the matter . . well—now lis'sun . . remember those old Wally Reid hits . . lots of action . . thrills . . comedy and a modicum of romance?

" . . they mostly dealt with auto racing . . and depended upon a certain kind of excitement that we haven't seen in years . . think it over . . am I right?"

Film Circles Feel Europe Will Let Down Bars As a Result of President's Efforts on Debt

New York.—The foreign departments in all major film offices here are of the opinion that the Hoover step in furthering a moratorium of all war debts for a period, may open up the doors of Europe for American-made pictures, versions or otherwise.

Already there is a move on in Germany to pass up the Kontingent insofar as American pictures are concerned, and Paris offices of the major distributors are sending hourly cables to New York asking that all pressure be used right at this time to break

(Continued on Page 2)

Para Dickers As Wanger Vacations

New York.—Contrary to all reports, Paramount has not purchased the unexpired term of the Walter Wanger contract. There has been some dickers but Nathan Burkan, the Wanger attorney, is deaf to all overtures other than a full settlement of the $800,000 contract.

While Burkan and Paramount talk, Wanger is planning a vacation to Europe, Narragansett or Hollywood.

Fox Shaving Set Costs

Fox Studio has inaugurated a definite plan to shave general production and set construction costs to cut down overheard instead of cutting salaries and chopping heads in studio departments.

The studio is unusually busy and needs its present personnel intact. Money saved in production costs will off-set the salary overhead.

Colleen Moore Testing For Gilbert MGM Yarn

On her arrival in Hollywood today, Colleen Moore will be rushed to the testing stages of MGM for a camera study for the chief fem role in "West of Broadway."

Writers Select Rep.

Members of writers committees will meet Monday night for selection of representatives who will get together with producers for discussions on writer recommendations and demands.

Warnerites To Reno

A special car of Warnerites will go to Reno for the fight, races and whoopee. Gang includes Jack Warner, Darryl Zanuck, production execs, directors, writers and players.

'Smart Money' Has Exhibitors Guessing

New York.—With the smash of "Smart Money" at the Winter Garden in four of the hottest days of the Summer, exhibitors are guessing on the audience angle for the draw. Is it the gambling element, or is it still the combination of gangster, racketeers and underworld?

Whatever the analyzation, "Smart Money" seems to be the type New York patrons want and Warners are cashing in heavily on it.

Technicolor In Three Coming Radio Pictures

Radio Pictures will use Technicolor in "Bird of Paradise," "Condoning Wives" in addition to "Fanny Foley Herself" that is now in production.

New Sound Stages To Be Built at Para

Paramount will construct two new sound stages on the local lot to take care of the heavy production program scheduled for Fall and early Winter.

Understood that all future shorts after the present group being made in New York will see Hollywood production as most of comics, writers and directors working at Astoria were imported from Hollywood.

Local Theatres Working Phone Gag On Patrons

Local neighborhood theatres have a new gag to get patrons at least as far as the lobby when house has a weak program.

Several houses are leaving telephone receivers off the hook on dud nights so that prospective ticket buyers cannot find out what picture is showing unless they read the marquee. If patrons get that far, the managers figure, they will see the cluk show anyway.

On nights neighborhoods have a sure-fire picture, the telephone is answered whenever the bell rings.

Fox Borrows Young For Fem Lead in 'Heartbreak'

Fox has borrowed Loretta Young from Warners for the feminine lead in "Heartbreak." Story by Llewllyn Hughes. Charles Farrell will be the lead with Al Werker directing.

Stromberg To Europe Soon

Hunt Stromberg, MGM executive, will leave July 18 for a three months' tour of Europe.

SCHNITZER TELLS EXECS RADIO WILL NOT CLOSE

Joseph Schnitzer called all Radio execs, associate producers and supervisors to his office yesterday and informed them that contrary to lot gossip the studio would not close and the three pictures now scheduled for early production would be put in work as fast as possible.

Schnitzer asked those assembled to snap out of the "bearish" attitude, if there was one, and adopt a "bullish" temperament as everything was going to be O. K.

There is an indication that activities would be resumed on the Radio lot in a short time with the same momentum that existed before the sweep last Friday. The strained financial condition said to be due to the walk-out of a banking group behind RCA, may be mended affording Radio plenty to continue with their proposed schedule. As an indication of this Pandro Berman has been advised to get the Saturday Evening Post story, "Hometown Laughter," in shape for shooting starting July 20. This yarn was written by John Reid Beyers with screen play by Carey Wilson. Ricardo Cortez and Hugh Herbert co-featured.

BOTTOM REACHED--FULL SPEED AHEAD TO FILL

Insiders are of the opinion that the bottom has been reached for cuts, bad news, inactivities in studios and general depression moves with the argument that all those companies forced to cover with cuts, etc., have had their say, and the damage has been done.

Pictures have to be made. Pictures will be made. Production is at least 60 days behind. The heavy jolt of bad business, financial reverses and what not, is now yesterday's news and with it a move to get something done.

It is the feeling by those in the know that studios will soon take on a production activity never before known in the history of the business; that every lot in town will be working at peak to get product in theatres for deliveries on and after Labor Day.

Theatres are not going dark for want of product in the Fall and unless production takes on that necessary impetus, there would be plenty of dark houses, because from present activities and the amount of pictures on the shelf waiting for release, it is estimated there is less than 15 days' supply on hand.

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Hollywood Trick Plays WC's Plan

New policy of Writers Club in selection of plays promises plenty to talk about. Important decision reached by committee to effect future presentations will be confined to brain children of Hollywood writers, and the Barries, Shaws, etc., are out.

Selections will be confined to plays that could not be shown in regular theatres on account of subject matter, treatment, etc. This policy, it is expected, will insure capacity audiences at every performance.

Clarke To Do Yarn For South Seas Club

The South Seas Club of America has purchased the Kerry Clarke story, "Beyond Paradise" for filming by the Club in the Marwuesas and French Society group of Islands.

The South Seas Club has chartered the old four master Harriman and will rename it White Cargo for the trip which is to start in about 60 days.

Studios Are Bidding For Walter Huston

With a picture to do at Universal "Saint Johnstone" and two on option at Warners, most every other studio in town are bidding for Walter Huston on term agreements.

Paramount Will Release Many Stock Players

Unable to get directors to use their stock list of players, it is understood that the skids are going to be put under eight or ten at Paramount during the next few weeks.

Paramount Renews Brook

Paramount has exercised its option on the services of Clive Brook, setting at rest the rumor that Clive would go to London to do a picture or two for John Maxwell and British International.

Barthelmess Returns

Richard Barthelmess is back in town. He will vacation here until Warners put in the call for his next picture.

'Mad Marriage' Finished Garnett Gets Twelvetrees

Having completed "The Mad Marriage," Tay Garnett's next RKO-Pathe directorial assignment will be another production starring Helen Twelvetrees. Story is tentatively titled "Salvage," an original by Garnett and Tom Buckingham.

Yarn was written originally as a star vehicle for either Twelvetrees or Constance Bennett.

If Fox Releases Compton Para May Grab Her

Talk on the Fox lot indicates that Juliette Compton's contract will not be renewed when her option comes up within a few weeks. Studio is said to feel it is paying her too much money for the roles she has been given.

It is also understood that the young blonde actress will be grabbed by Paramount if Fox fails to renew.

'Christian' For MGM With Joan Crawford

MGM will do "The Christian" with Joan Crawford the star. This will follow the production of "The Mirage."

New Sportshort Gets Chinese-Crit Break

The first short, edited and titled by Pete Smith, "Wild and Woolly," gets a break on the Chinese-Criterion program that features "A Free Soul."

Clarence Brown on 'Emma'

Clarence Brown will do the directing on the Marie Dressler vehicle "Emma" to be produced by MGM. Picture to go into production as soon as Brown finishes retakes on "Girls Together."

Glazer On Walpole Story

Barney Glazer has been assigned "A Man With Red Hair," the Hugh Walpole story, that Paramount will do. He recently finished "Farewell To Arms" for the same studio.

Utah Houses to Hostettler

John Hostettler, who sold his string of midwest theatres to Universal a few years ago, is re-entering the theatre business by acquiring a circuit in southern Utah.

John Darrow May Do Play

Radio is being asked for the loan of John Darrow for a part in the L. A. stage production of "The Greeks Have a Word For It."

Mayo Back In August

Archie Mayo, Warner-First National director now in New York on vacation, will return to Hollywood August 8. His future studio assignments are not definite.

Pull The Chain!

Sam Raphaelson, Paramount writer, has placed a complaint with Harold Hurley, in charge of the writers at the studio, because there is no Reporter in the "reading room."

Gable To Star Soon Says MGM

On the completion of "Hell Divers," the current Wally Beery starring vehicle, MGM will use Clarke Gable as a star on their program.

This is the quickest instance on record for a major company to lift a player from the ranks to stardom, but the sales department have put in the request together with many letters from exhibitors and fans throughout the country.

Florence Ryerson On 'X Marks The Spot'

Florence Ryerson will do the screen play for Tiffany's "X Marks The Spot." Picture will not be a gang opus but a newspaper mystery yarn.

Trader Horn Dying

New York —The Metro-Goldwyn-Mayer office here has word from London that Trader Horn (the man—not the picture) is dying in a home outside of the English metropolis. The Trader is 82 years old and is finding it impossible to resist the grip of pneumonia.

Pete Smith Gags Good Sportshort

"WILD AND WOOLLY"
MGM Sportshort

Direction .....Charles Dorian
Dialogue .....Pete Smith

Bucking broncos, wild steers and daredevil cowboys provide plenty of action in this MGM single reel, giving exciting highlights from a western rodeo

Slow motion effects, with riders of wild broncos being tossed nonchalantly off into the dust, are especially effective for laughs.

Continual comedy is provided by descriptive dialogue by Pete Smith. The latter's sound monologue is full of wisecracks and gags to make the reel sparkling with laughs from start to finish.

"Wild and Woolly" is an ideal single reel to fit into any program, and is certain to click in a big way in either large house or small.

Goldwyn Has Lloyd Escorted From Set

Sam Goldwyn is said to have gone screwy on the subject of set visitors. The other day Milestone, visiting Eddie Sutherland, the director of "Palmy Days," got the gate and because Eddie put up a squawk, he was almost ejected from his own set.

Yesterday Harold Lloyd was a guest of Fairbanks at the studio and when Doug was called to the phone, Goldwyn, seeing the stranger roaming around, ordered him put off. And off he went.

ON TO RENO
Over The Fourth

For the week-end of a life-time take the HOLLYWOOD ROOSEVELT DE LUXE SPECIAL TRAIN TO SEE Jack Dempsey's 20-round fight

Baer-Uzcudun

The opening of the new Reno Race Track and the amusements of the old West.

Compartment and drawing room cars exclusively—at the price of a lower berth. Your train room is your home while in Reno.

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Everybody's Going!
Join the Crowds

THE REPORTER

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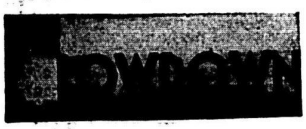

Yes, Florabelle Muir got "mad" at the meeting of the writers the other night, when she found it really was a "closed" one. Very mad. And very funny. Unconsciously funny. When the guardian of the portals informed her that no other newspaper reporters had been alowed in, etc., Miss Muir chirped, "But maybe they're not as IMPORTANT as I am!" Still denied admittance, La Muir shouted, "Very well then, I shall write my own version of the conference"—and literally stormed out.

•

A great change has occurerd in the Bennett family. The fair Joan has dyed her hair black. Two reasons. She's tired of being a blonde; and, besides, her new picture calls for a lass with dark tresses. And, when a girl dyes her hair dark these days—that's NEWS!

•

Two girls, both graduates of New York musical shows, are now living together in a Hollywood apartment. This is amusing, if only for the reason that both are ex-flames of a well-known director. Only a year ago they used to exchange feelthy looks every time they met, but are now probably swapping confidences instead. And "a fair exchange" in this case, would be murder!

•

The serial "Hollywood Undressed," authored by Sylvia, our famous masseuse, stars in this week's Liberty and will also make its appearance as a book. Among those who figure (no pun meant) in its pages are: Gloria Swanson, Lawrence Tibbett, Ann Harding, Constance Bennett, Ronald Colman, the late Murnau, Ina Claire, Mary Duncan, Carmel Myers, Marie Dressler, Mae Murray and many other NAMES. Sylvia doesn't approve of "sweets"—and, according to her own statement, there's nothing sweet in the book either.

•

A former prominent screen beauty, now a success in the cosmetic bizz, is said to be packing her bags for Reno. Grounds will be that she was shot at six times and missed by her millionaire husband at one of those quiet Santa Barbara parties. Husband was under the influence during the shooting.

NEW YORK CITY

"MEN CALL IT LOVE"
Strand Theatre

Mirror: It is a light little story, amusingly handled, dashingly written, played by a delightful company of finished actors. It is thoroughly entertaining.

American: Scarcely novel entertainment, but if there were more pieces of the sort of "Men Call It Love" novelty could be dispensed with and amusement seekers would progress comfortably with satisfying mixtures seasoned sanely.

Times: It reduces the fashionable infidelities of Vincent Lawrence's play, "Among the Married," to a slightly less than routine domestic drama in which the Hollywood formula for such matters rears its uninvited head in four out of every five sequences.

Post: The dialogue is well written even if the plot is stale and the occasional moments of interest are due to the acting of the principals rather than to any tonic qualities in the picture itself.

Herald-Tribune: Unfortunately, the occasional changes have the unhappy result of making just a routine photoplay out of what was an excellent, if less than successful, stage work.

News: We think you're going to thoroughly enjoy "Men Call It Love," a peppily dialogued little picture. Perhaps because the movie is expertly performed by players who have a combined sense of humor and drama, this offering holds its audience from star to stop.

Sun: Everything is sweetened, softened and conventionalized a bit, but despite this the picture is above the general standard of talkies, for the reason that it has that refreshing climatic construction that comes from a tightly built play.

"CONFESSIONS OF A CO-ED"
Paramount Theatre

Post: Unconcionable banality lurks in, oozes out of and spills all over the dialogue and story of this picture.

Times: A most trivial and implausible story, although the scenes are nicely photographed and attractively staged.

American: The picture was received with giggles, but, it must be reported in all fairness, there were times when the audience seemed to be laughing sincerely, too.

World-Telegram: Deliberately aimed at a certain public, the characters of "Confessions of a Co-Ed" are never real or believable, and while the principals do well enough with their roles, the picture is pretty silly and dull.

Sun: It is all unhumorous, undramatic and wholly dull dialogue strong along a thin, uneventful and overlong plot line and the cast and good direction cannot save it from dramatic lethargy.

Hoover Opens Foreign

(Continued from Page 1)

down the doors that has stopped the influx of pictures, feeling that France is in a mood to cater to American desires right at this time.

Added to the fact that foreign governments may be favorable to any American demand is the fact that the studios all over Europe have not come through with the class of product exhibitors have been in the habit of showing before the Hollywood product was shoved off the boards. Theatre men throughout all of Europe would rather play a straight American talkie with American stars than a talkie made in their own language. The few pictures from our studios that have been permitted exhibition have done more business, even though the fans cannot understand the language, than pictures with all dialogue in their native tongues. Although the business has not shown any profit to American distribs, they at least ,have given theatre owners a chance to eek out of the red for the engagement.

It is figured the Hoover move may afford America an opportunity to grab back some of that foreign business that has been lost since the advent of talkies. And the move may be made permanent if Hollywood will use as little dialogue as possible for their foreign releases.

LeRoy's Expert Advisors

Frank Wyckoff and Vic Williams, champ sprinters, were visitors on Mervyn LeRoy's location set at University of Southern California yesterday, acting in the unofficial capacity of technical advisors to Mervyn in the footrace sequence of "The Poor Nut," starring Joe E. Brown.

Writers Plays Tonight

Regular monthly group of plays will be presented at the Writers Club tonight and Thursday. Four one-act sketches are programmed.

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WARNER-KELTON HOTEL
Lexington at Vine
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Managing Director

DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE WEST
ROOSEVELT HOTEL IN HOLLYWOOD

Jesters' Club Is Formed For 'Fun'

Formation of The Jesters Club was announced today following a meeting last night. The club will consist of 60 members who are affiliated with the stage and screen and its function is chiefly social. Dramatics, sports and welfare committees were named at the meeting.

Officers and board of directors are as follows: Leonard Smith, Martha Sleeper, Lew Cody, Josephine Dunn, Marcella Morin, Douglas Hodges, Joan Marsh, Warner Hunt, Chick Woods, Hubert Voight, Beth Chandler and Paul Van Noyes.

Other members attending the meeting which was held at the Laurel Canyon home of Joan Marsh included: Eddie Quillan, David Manners, Arthur Lake, Ann Tienan, Ralf Harolde, Dick Cromwell, Phillip Holmes, Roger Marchetti and George Darius.

Theatre-Daily Fight Tough On News Men

Advertising fight between two downtown dailies and studios having theatres in the local district is making it tough on the chatter writers. It is also making it hard on a few of the papers' Hollywood leg men.

Neither the chatter columnists nor the news reporters are permitted to mention names of studios in their copy. As studio clippings are based mainly on the mention of studio names, publicity departments have lost interest and the newspaper writers have to shift for themselves.

Remarque's Original To Be Special 'U' Feature

Universal has purchased "Fate," an original by Eric Maria Remarque and will make picture for next season from the story.

"Fate" is third Remarque story purchased by "U." Others were "All Quiet on Western Front" and "Road Back."

Asst. Directors Meeting

Special committee meeting of assistant directors' section of the Academy was held last night.

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Angelus Typewriter Company
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Los Angeles

WARNERS HOOK-UP WITH MOBILGAS IN BROADCAST

Warner-First National and Mobilgas filling stations have closed a deal by which the gasoline company will broadcast in every important city a series of 52 electrical transcriptions recorded by the studio's entire list of contract players.

To be broadcast once a week on the oil concern's radio time, the records will be spotted so the studio will get a direct advertising tie-up with its theatres. Local announcers will provide the plug.

Star list of the series is headed by John Barrymore, George Arliss, Richard Barthelmess, Winnie Lightner, Marilyn Miller, and others.

Theme of the entire series will give an inside peek at the studios and well-known Hollywood hang-outs.

•

'Money' Clicks in N.Y. and Here

Looks as if Warners have another hot one with their production of "Smart Money." It opened in New York Friday and did a stand-out business Friday, Saturday and Sunday on three of the hottest days of the present Summer.

Business at the two local houses was big with this attraction causing Moe Silver to hold it over for a second week.

'Heaven On Earth' Gang Due Back Tomorrow

With the return of Harry Beresford from Universal's "Heaven On Earth" location on the Sacramento river, the studio expects the entire company to return to the lot tomorrow. Unfavorable weather conditions have kept the unit north three weks longer than planned. Picture stars Lew Ayres. Russell Mark directing.

Para Still Looking For New Jack Oakie Story

With Jack Oakie collecting a paycheck every week, Paramount is searching for suitable story for his first picture since difficulties with the player were settled.

Company is not satisfied with screen treatments of "Mr. Noodle" or "Is Zat So?" and has assigned writers to prepare an original that might be more suitable for Oakie's next.

No Legit For Ann Harding

RKO-Pathe denies early legit appearances of Ann Harding for Henry Duffy. Studio explains company holds exclusive contract with the star, and production plans make loan-out for pictures or stage impossible.

Schoedsack Off for Jungle

Ernest B. Schoedsack will leave July 1 for unexplored parts of India to film the jungle sequences of "The Lives of a Cengal Lancer."

Hobbes Gets 'Lullaby' Role

Halliwell Hobbes, well known English actor, has been signed by MGM for a part in support of Helen Hayes in "Lullaby."

Spence To Freelance

The contract of Ralph Spence with Radio Pictures will expire July 1 and Spence wil devote his future attentions as a freelance writer.

Calcutta Opens Technical Libr. on Cinema Matters

A cinema library has been opened in Calcutta, where access may be had to books and journals treating the technique of motion pictures. Membership, acquired at the cost of one rupee entrance fee and a rupee per month, now numbers 150, and it is expected that this number will increase rapidly as Calcutta includes a large number of cinema enthusiasts in addition to several stars and persons attached to the local studios.

Armstrong-Gleason Records for Wider Dist.

Hollywood Broadcasting Features, producers of the Robert Armstrong-James Gleason electrical transcriptions sponsored by Union Oil over nine coast stations and one in Hawaii, is planning to campaign the Middle West and East to distribute the Armstrong-Gleason records for sponsors in different localities.

Ultimate aim is to get the record series tied up with national advertisers with broadcasts over national hookups from New York.

Hungarian Censors Reject 5 Pct of Films Submitted

The Hungarian motion picture censors have rejected an average of five per cent of the films presented for approval, according to a report of the Censorship Board of that country. The report, which covers almost ten years of censorship from the organization of the Board on April 1, 1920 to the end of 1929, shows that 731 out of a total of 15,357 films were rejected for one reason or another during that period.

'Meg' Kiddies For Shorts

United Productions has contracted with the estate of L. Frank Baum, author of "The Wizard of Oz," to make a series of short subjects featuring the Meglin Kiddies. L. Frank Baum, Jr. will make his bow in the film industry as author of the series. Ray Smallwood will direct.

Golddiggers DeLuxe

Unemployment and depression are sending golddiggers into Hokum Valley country in the San Bernardino mountains. District one of oldest gold fields in west, and hand panning nets from $2 to $8 daily.

Carl Milliken Here

Carl Milliken, secretary of the Hays office, is in town. He will address the National Educational Association convention at the Shrine Auditorium June 29.

Howard Green On Play

Howard J. Green, Columbia writer, is collaborating with Raymond Leslie Goldman on a play which will be produced in New York this fall.

15 Pct. Wired In Czechoslovakia

According to the latest statistics from Czechoslovakia, the number of theatres equipped for talking pictures have not yet reached 300—this out of a total of 1,852. Of this number, 219 are owned by municipalities and 128 by organizations for disabled soldiers.

Roxanne Curtis Dropped By Fox

Due to the fact she failed to remain on the set when on call, Fox is reported to have torn up the contract of Roxanne Curtis.

Understood young player did a fade-out for the afternoon when assistant director needed her. Studio manager happened to be near when the girl couldn't be found. Her contract was canceled that day.

Miss Curtis is one of the stage youngsters recently added to Fox's long list of players.

Chesterfield Starts 'Lady From Nowhere' at Tec-Art

Chesterfield production of "The Lady From Nowhere" has been started at Tec-Art with Alice Day, John Holland, Phillip Smalley, Barbara Bedford, James Burtis, Bernie Lamont and Ray Largay in the cast. Richard Thorpe is the director.

Writers List Demands

(Continued from Page 1)

brief and concise form. Last night's meeting also holds record for brevity of Hollywood gatherings, as the session lasted just one hour.

Although utmost secrecy surrounded the meeting, and those in attendance were cautioned not to discuss the report until a special committee met with producers, it is known the writers will ask many important concesions from the producers.

The writers have suggested two basic contracts for producers to adopt —one to govern employment of free lance writers; and the other for term agreements. Their report carries strong recommendations including allocation of credits for screen plays; placing picture writers on similar basis to playwrights of the theatre; relation of writer and supervisor; and many other salient points.

In connection with the writer dealings with producers for acceptance of their detailed report, the writers will form their own special committee to deal with producer complaints against writers, and this committee will discipline any member of the craft who indulges in unethical practices.

The writers' committee to meet with proup of producers will be selected this week, with get-together between this committee and producers scheduled for early next week.

Broughton-Like Produce

Cliff Broughton and Ralph Like are producing series of features for the independent market.

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CENTURY SIX SEDAN

with

FREE-WHEELING

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MULTICOLOR EXPEDITION HEADS FOR ARCTIC ZONE

Piloted by Charles Rocheville, former U. S. naval flyer, and with a motion picture camera crew headed by Glenn Kerchner, a Lockheed mystery plane, "Multicolor," will leave Los Angees at dawn Thursday for Cokland, Maine, where it will join Commander Donald B. MacMillan's Arctic expedition.

Object of the flight is to make all-color motion pictures for the first time of wild-animal and Eskimo life in the unexplored Arctic regions, and record for world-wide release the adventures of Commander MacMillan and his explorers. The pictures will be photographed in Multicolor, the new and revolutionary all-color film process controlled by Howard Hughes, who is backing the photographic end of the MacMillan Expedition.

Besides its camera equipment, the plane will carry a projector and several American 'movies' in Multicolor, to show to the Far North Eskimos for the first time.

•

San Pedro Starts Home Talent Pix

First of the "home talent" two-reelers to be shot on the stages of Warners' out-of-town theatres got under way last night at the San Pedro theatre.

Tests of the home aspirants are being made on Monday nights with Thursdays dated for screening the tests and audience selection of winners. When the final picture is made, it will be billed on the regular program for a week.

"Sally Comes Home" is the title of the San Pedro film and is being directed by William McGann. George Thomas and Norman Krasna, of the studio publicity department, are the authors.

Evalyn Knapp Improving —Back Home In 8 Days

Fears that Evalyn Knapp, Warner-First National contract player, would be compelled to leave the screen as a result of injuries sustained Sunday, have been set to rest. The young player is not as badly hurt as first thought. X-rays reveal broken ribs and a general shaking up, but no spinal injury.

She will leave the Hollywood hospital for her home within eight days.

Zanuck Kills Some— Irons Some, Remakes One

In addition to canceling a few scheduled First National pictures, and having several stories and scripts ironed out, since his appointment as production executive for both Warners and First National, Darryl Zanuck is shooting new scenes for "Upper Underworld," which started camera work under the old set-up.

LeRoy Set To Direct Swanson In August

Mervyn LeRoy will soon move over to United Artists for the production of Gloria Swanson's picture "Tonight or Never." LeRoy is now working on "The Poor Nut" at First National.

Perojo Signed By Fox

Benito Perojo, prominent director of Spanish and French films on the Continent, has been signed by Fox to direct "Mama," the new Spanish version which will star Catalina Barcena.

Stiff Guarantee For 'Free Soul' Booking

FWC is putting up stiff guarantee for booking of "Free Soul" into Chinese and Criterion for double run. MGM balked at dual booking on straight percentage, with circuit finally guaranteeing $30,000, according to report.

This is first time FWC has given guarantee booking for L. A. run; and circuit was forced to make deal because of lack of box-office product.

Weitzenkorn Back From San Quentin, (Visit)

Louis Weitzenkorn has returned to the Paramount studio after a trip to San Quentin prison to gain information and atmosphere for his adaptation of "Ladies of the Big House." Play is by Ernest Booth, life-termer-author at Folsom.

'Second Husband' Next For Ruth Chatterton

Martin Flavin is adapting "Second Husband" as Paramount starring vehicle for Ruth Chatterton, slated for August production. Guthrie McClintic will direct.

Clarence Brown Doing Remake On Crawford

Clarence Brown has been assigned the direction of parts of "Girls Together" that MGM is remaking on this production.

Vincent Arrives At Para

Allen Vincent, placed under a term contract by Paramount while playing in "The Vinegar Tree" in New York, has arrived here and will start work in his first picture shortly. He traveled via Spokane where he visited his family.

Radio Gets 'The Net'

Keene Thompson's newest original yarn for Radio is "The Net."

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THE BEST - - - FOR LESS - - - Hillside 1171
At The
WARNER-KELTON
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Lexington at Vine
In Hollywood, California
Dr. Robert L. L. Warner
Managing Director

Stocks Jump Pictures Lag

New York.—With the Stock Exchange doing contortions in an effort to check up advances in all major stocks in yesterday's trading, picture issues, although all gaining, were the least played of any on the big board. Gains established in picture stocks were only fractional.

Para Buys Football Yarn To Star Arlen

Paramount has purchased the Francis Wallace yarn "Stadium" that appeared in College Humor. It is a football yarn and will feature Richard Arlen. John Goodrich is writing screen play and Harold Winston has assignment to direct.

Football Star Here To Help 'Notre Dame' Yarn

John O'Brien, former Notre Dame football star signed by Universal to assist with the writing of "The Spirit of Notre Dame," has arrived at the studio and is engaged in aiding Dale Van Every with the scenario. He will leave in about a month to take up his new post as a coach at Annapolis.

Blumenstock to Co-Direct

Mort Blumenstock has been signed to co-direct "Morals For Women" at Tiffany. Other end is Gene Lewis.

Three New Ones In Work At MGM

Metro-Goldwyn-Mayer will put three new productions in work during the present week, with a fourth one to go to the stages next Monday. The three ready now are "West of Broadway," an original by Ralph Graves with Gene Markey doing the continuity and dialogue; Harry Beaumont directing and John Gilbert the star. "The Guardsman" is from the play by Ernest Vadja with Sidney Franklin directing Alfred Lunt and Lynn Fontanne. "Hell Divers" stars Wallace Beery in an original story by Lt. Com. Frank Wead with screen play by Harvey Gates and Malcolm Stuart Boylan. George Hill will be the director.

Wampas Old-Timers Now MGM Writers

Four charter members and organizers of the Wampas are now on the MGM writing staff. The list includes George Landy, Ray Leek and Mike Boylan. Pete Smith, another Wamaps "original," is now writing dialogue for sport shorts; although still retaining the title of MGM publicity director.

Larry Weingarten, now an MGM producer, was also among organizers of the Wampas.

'U' Farms Two Writers

Universal has farmed out two of its contract writers to other studios. Frances Edwards Faragoh has been loaned to United Artists to write an original story for Gloria Swanson. William Hurlburt goes to Fox on a special assignment.

CHARLES FURTHMANN
(NOW AVAILABLE)
SEVEN YEARS WITH PARAMOUNT AS SUPERVISOR, SCENARIO EDITOR, WRITER

ORIGINALS
'THUNDERBOLT'
'FOR THE DEFENSE'
'CHANCES'
('STREET OF CHANCE')
'THE GRAY HOUSE'
'SECRET FIVE'
'YELLOW SHEETS'
(SCANDAL SHEET")
'BOULDER DAM'
'I REFUSE TO ANSWER'

Management
THE EDWARD SMALL COMPANY
GRanite 1166

The Hollywood Reporter

Vol. V. No. 10. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, June 23, 1931

WRITERS LIST DEMANDS

Committees Make Report to Open Meeting of Writers Most Recommendations Go

Unanimous approval of the final report of special writers' committees that prepared the screen writers' "bill of rights" was given the document at the meeting of more than 200 of the most prominent screen writers at the Writers Club last night.

The committee proposals and recommendations that will form basis of writers' demands in early meetings with special committee of producers, were not only heartily approved, but no suggestions or additions were suggested in open discussion period. The report, which covers practically all problems arising in dealings between writers and producers, is said to be in

(Continued on Page 4)

[redacted]

IF YOU are looking for another reason for the forced economy on the part of many companies, you have but to study the lists of assets for 1930 and then go back one, two and three years and have a look at the standing of the same companies at that time.

We will save you a lot of time and trouble and hand you a few surprises.

Would you believe that Paramount's business during 1929 and 1930 would justify them jumping $100,000,000 in valuation over 1928? Would you think that the Fox strides would measure $117,000,000 over the same period of time? Is there any justification for the capitalization of Warners jumping from $5,089,652 in 1928 to $187,219,691 in 1930?

If you can give an answer to these figures you will immediately give the answer to what's wrong with the financial structure of our industry at the present time.

To delve a bit into other companies, it seems that Loew's Inc. is the only company of the majors who have not blown their investments into skyrocket proportions. In 1928 Loew's was capitalized at $81,338,458 and in 1930 it was $88,849,225. A natural growth and a healthy one.

FROM conversations and arguments heard over the week-end we are convinced that Harold B. Franklin would become an even greater production executive than he is a theatre head. H. B. has ideas about production organizations and the making of pictures that are a cinch to click. But he happens to be an exhibitor and not a producer.

H. B. is of the opinion that a new set of production brains should be given a chance. He does not condemn the present heads, but says . . like famous artists, writers and business heads . . there is a limitation to an individual's work. He says that Shaw could not write today like he did 10, 15 and 20 years ago. Nor can the elder Rockefeller function as he did when he was in his prime. With the same line of reasoning going up and down the line of greats. He feels that some of our producers are missing because they have passed their peak and HAVE NOT built up new blood with new and fresh ideas for the making of pictures.

MGM's Special Staff For Originals

MGM has special group of young writers for unearthing and developing original and unique ideas for stories. Lou Edelmann is looking after the group, which includes Ray Leek, Helen Menardi and Maurice Rapf.

Process allows writer, after presenting acceptable story idea, to work through development and preparation with regular writer assigned to put story in shape. Company figures stunt successful, with three stories coming through in short period.

Baltimore Exhibs Not Fighting Sunday Close

Baltimore.—Now that the City of Baltimore has the right to say whether it shall or shall not have movies on Sunday, the exhibitors, for the most part, have decided to let the Sabbath go by. This was made known when the City Council held a public hearing on the subject.

Paul Lukas Gets Lead In 'Strictly Dishonorable'

Paul Lucas has been borrowed by Universal from Paramount for the male lead in "Strictly Dishonorable." The part originally went to John Boles.

Carthay Summer Prices

Carthay is re-scaling prices for summer policy, effective Monday. New night scale retains few rows of downstairs loges at $1.50, with balance of floor at $1.00. Matinees will hold at $1 top, with majority of seats at 75 cents.

Will Oldknow To Europe

William Oldknow, father of Oscar of Fox West Coast, has left for New York and Europe. To be gone three months.

RKO-Pathe Selects Story For Negri

After considering several yarns, Pathe finally selected "A Woman Commands" as first for Pola Negri. Story is by Thilde Foster, with Horace Jackson now adapting. Paul Stein will direct.

Para Holding Convention of C. Europe Heads in Ber.

Berlin.—All Central European heads of Paramount are in convention here now and during the week. Gus Schaeffer, in charge of Germany, is presiding at the meetings with branch managers and salesmen in attendance.

Bickford-MGM Split

The contract between Charles Bickford and Metro-Goldwyn-Mayer has been cancelled by the mutual consent of both parties.

Harry Wires Jo

Quite a few in the know are laughing over the telegram sent Jo Swerling by Harry Cohn on the birth of the former's son. Harry wired: "Understand baby arrived at 8:30 A. M. Hope you follow in the child's footsteps."

Execs Loan Para Their Cut Money

New York.—Instead of all individuals in the Paramount-Publix organization getting their cut salaries returned to them in September 1932, it looks now as if the high-priced executive heads are the only ones to be extended that privilege.

It is understood that Adolph Zukor has cut his nearly draw from $550,000 to $450,000; Sidney R. Kent from $400,000 to $338,000 and the same amount and cut for Sam Katz. Each exec will receive the cut amount back with 6 per cent interest a year from next September.

Pathe Suing Stein

The former owners of Pathe are suing Paul Stein for $3,100, claiming they advanced that amount to the Government on an income tax account during Stein's visit to Europe last year.

Stein contends the money the organization paid the Government was money due him in salary and held up by the company at Stein's request for such a payment.

Sedgwick To Universal

Eddie Sedgwick has been set as the director for Universal's "Spirit of Notre Dame."

GERMANY WIDE OPEN FOR AMERICAN FILMS

Berlin.—With the start of the new selling season here, there is not one German-made talkie finished for exhibition throughout Germany. This time last year there was 25 to 30 pictures ready. Today there is none.

German theatres have to have attractions, and kontigent or no kontigent, the German government will see that the theatres have pictures and with this in view there is a movement being discussed to open the doors for more American attractions, providing the American industry will do a little to help the situation in using less talk in their pictures In order that the dubbed German will be less offensive to movie audiences.

Studios here are still working at full speed but turning out nothing. Financing is getting tougher and the situation is becoming acute.

[redacted]

THE Hollywood REPORTER

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THE LOWDOWN

The Edmund Lowes (Lilyan Tashman) gave a large and successful housewarming Sunday, in a unique and most beautiful setting. Their new beach house at Malibu is the LAST WORD in decor. The entire place, inside and out, is in red and white. But that doesn't begin to describe the manner in which the colors are carried out. There were some fifty guests for luncheon and dinner, among them the Arthur Hornblows, the David Butlers, the B. G. DeSylvas, the Herman Mankiewiczs, Lothar Mendes, Lady Inverclyde, Billy Haines, Zoe Akins, Harold Grieve, Jetta Goudal, Ilka Chase. Everyone raved over the work done by Grieve, and made bets as to how many of the guests were already planning a house in two colors! Well, it won't be the first vogue started by Lil.

•

A lot of film folk were anchored at Catalina over the week-end. The crossing was pretty rough, but no casualties reported. The Sam Jaffes were the guests of Richard Arlen on his power boat; The Invader docked with Louis B. Mayer, Clarence Brown and several guests aboard. Charles Christie hove in with his sailing vessel and some friends and Admiral H. B. Franklin and his floating palace also weighed anchor. Harry Cohn's brand new cruiser sailed over on her maiden voyage. She's beautifully appointed in the modern manner and attains a speed of 24 knots. Knotsa bad, says you. Perfect, says we.

•

A famous musical composer (now in hiding in Hollywood) became very smitten with the charms of a social bud the other evening. So much so, that before the week-end was over he actually pounced upon her with the suggestion that they go to Europe together. And what's more, as we know from past performances, he meant it. Immediately. Unfortunately the composer has not the beauty of his music, and was met with a gentle, but firm, "Nay."

•

Joan Crawford is busy every day in the week denying that persistent ole debil rumor that she is expecting the arrival of the stork. Joan says that she is not that way and is getting blue in the face denying it.

...orts & SLAMS

NEW YORK CITY

"SMART MONEY"
Winter Garden Theatre

Sun: The odds are with you in the case of nearly all of "Smart Money." It will, in fact, please the overflowing audiences which will flock to see its two stars.

News: Sure enough, "Smart Money" is another winner. We'd bet on that! The loud guffaws and the smirks of appreciation and the round of applause which marked the picture's fadeout proclaimed the picture a hit.

Herald-Tribune: "Smart Money" reveals again that it would be foolish for the cinema to give up the underworld. It is one of the best and most engaging treatises on the subject yet devised.

Journal: "Smart Money" is not a gang picture and it is not sentimental. It is that rare thing in pictures; a story aimed at men and, while it is not smoking car humor, it can take its place alongside "The Front Page" and "The Public Enemy" as a rough and ready boisterous comedy of recognizable life among the ambitious, if unscrupulous.

American: The picture is more than satisfactory, and should be regarded as the smartest, crispest and most crackling of recent gangster films.

Times: It may not be an edifying affair, and the reproduction of the voices is uneven, but nevertheless it is fast-moving and fairly interesting.

World-Telegram: An agreeably diversified little racketeer movie. Indeed, it turns out to be one of the most deliciously amusing and entertaining of all the underworld melodramas which now seem to have run their course.

INDIANAPOLIS

"UP POPS THE DEVIL"
Circle Theatre

Star: There's comedy, there's love and there's pathos in the picture. It's excellent hot weather entertainment, good for several miles of laughs and th women might get a tear or two. It's a picture for any man's family.

"VIRTUOUS HUSBAND"
Indiana Theatre

Star: It is a comedy that simply has to be funny. The plot is surefire, all the bungling that could safely be spent on one picture could not spoil that. Besides the story, it has a cast of players who know the trick of being both serious and amusing.

•

Warners Lick Para In One-Sided Polo Game

The Warners, Los Indios Polo Club, gave the Paramount, Riviera Club, an artistic trimming Sunday. The score was 11 to 3.

About six weeks ago, when the Los Indios Club was just breaking in, Riviera got the better of the argument with a score of 9 to 8.

The playoff for the odd game will be staged in three or four weeks.

The players on Los Indios are Ray Griffith, Darryl Zanuck, Lucian Hubbard and Michael Cortiz. John Cromwell, Cy Cartlett, Tom Moore and James Gleason 'rep' the Riviera club.

Crandall Angling For 'Return' To Exhibition

Washington.—Harry Crandall, pioneer exhibitor here, is angling for several theatre properties for a return to exhibition. Crandal sold all his interests to Stanley-Warner years ago.

Dave Werner Here

David C. Werner, in charge of purchasing sories in the New York office for Universal, arrived in Los Angeles with the Laemmles with only a small hand bag. Werner was only to go as far as Albany originally, then destination was changed to Chicago and finally to Los Angeles.

Josephson Lands At MGM

Julian Josephson has been added to MGM writing staff, with assignment to prepare an original.

Where Is Cooper? Para Wants to Know

Gary Cooper is latest Para star with peeve against the company for poor story material handed him during past year.

With no word coming through from Cooper since his departure on vacation trip abroad several weeks ago, execs are wondering if Gary has staged a permanent walkout on them.

It is known that company has frantically tried to reach the star without results. Recently undercover search was instituted in endeavor to pick up his trail, when Cooper's father claimed he was ignorant of the player's whereabouts.

Company is dubious of Cooper's return in time for start of his next production, remake of "Broken Wing," scheduled to start July 25.

Alen Dinehart At Fox

Alen Dinehart has been assigned a good part in the Fox production of "The Brat." Leslie Howard was penciled in, but walked out.

Fox Signs Stage Director

New York.—Marcel Varnel, Shubert stage director, has signed a five-year ticket to direct for Fox Film. He will leave for the coast shortly.

Rita LeRoy Freelancing

After two years as a Radio Pictures contract player, Rita LeRoy has left that studio to free-lance.

Parker On Pathe Term

Austin Parker has been given a term ticket at RKO-Pathe.

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

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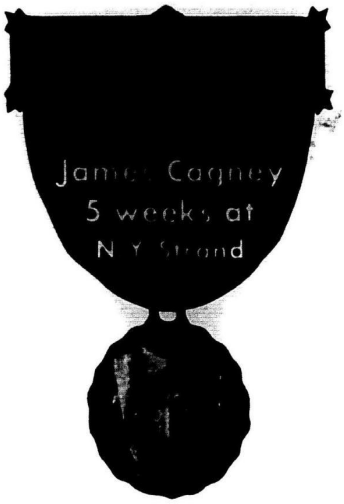

Pin Another Medal On

WARNERS

For Another Great Hit!

SMART MONEY

with **EDWARD G. ROBINSON**
JAMES CAGNEY

While others are wailing about the shortage of first run product . . . . .

WARNER

showmen are sitting pretty with the biggest star-hits of the year!

Warner Bros. Theatres Now

A TRIBUTE TO LOUIS WEITZENKORN

Author of the Play 'FIVE STAR FINAL'

WE— All of us, who had anything to do with the production of Warner Bros.' adaptation of Louis Weitzenkorn's famous stage play, 'Five Star Final'— have been receiving an overly generous amount of praise and congratulations for having produced such a fine box-office attraction . . . for all of which we are duly thankful and grateful . . . But . . . we want the entire Motion Picture World to know . . . That we played but a small part compared to that of the man who wrote the play . . . Louis Weitzenkorn, himself . . . whose story was flawless . . . perfect in its screen pattern of entertainment . . . needing only an intelligent understanding of motion picture fundamentals to present it truthfully . . . and without any fanfare of attempted frills . . . And so . . . to Louis Weitzenkorn rightfully must go most of the applause . . . both from the trade and from the public.

(Signed) ***The Production Staff of 'Five Star Final'***

'SECRET CALL' GOOD ENOUGH 'FULL OF NOTIONS' WILL BE

Peggy Shannon A Star In The Make

"THE SECRET CALL"
Paramount

Direction .....Stuart Walker
From the play "The Woman" by.... .....William C. DeMille
Adaptation .....Arthur Kober
Scenario .....Eve Unsell
Photography .....David Abel
Cast: Richard Arlen, Peggy Shannon, William B. Davidson, Charles Trowbridge, Jane Keith, Thelma Jackson, Ned Sparks, Jed Prouty, Charles D. Brown, Harry Beresford, Larry Steers, Elaine Baker, Frances Moffett, Claire Dobb, Patricia Farr.

Paramount has in "The Secret Call" not only an excellent program picture, but a great big BET. That bet is Peggy Shannon, glimpsed herein for the first time, capable of providing with "one fell swoop" that she has WHAT IT TAKES. Her first appearance is not only in a starring part, but a fat starring part. She is on the screen almost constantly, yet carries the role with ease. The girl is very easy on the eyes; has personality, sex-appeal, that rare screen quality, of being able, by her mere presence, to sustain interest in an otherwise dull sequence. Yes sir, Paramount has A bet! And, we almost forgot—a very good picture in this one.

A wealthy politician's daughter, left destitute by her father's suicide, determines to get even with the political boss who framed him, and indirectly caused his death. She becomes a telephone operator in a big hotel where he is known to stop and waits for her chance. This man is the father of the boy she loves and she therefore tries to put the boy out of her life for the sake of revenge. He seemingly knows little of his father's rotten schemes, and continues to plead for her love. Meanwhile the "boss," to further his own ends, has dug up an old scandal involving an opponent, which he threatens to give to the newspapers unless this man backs down. Both parties are now quartered in the hotel where the girl works. Through a series of suspenseful situations, the girl finds herself on a spot where she is the only one who can make the scandal public. For the "boss" needs the name of the woman in the case, and only the phone operator knows it. The "woman in the case" is the daughter of the politician, whom this girl despises, yet now with a chance to get even, her love for the boy, closes her mouth. The newspapers are closing in on the "boss," and he threatens to frame the girl as he did her father and send her "up for a stretch." When he finally breaks her down into telling, he, himself, is crushed and realizes her motive. He renounces politics—and the boy and girl get together.

The background of political intrique and newspaper reporting is made interesting and amusing by the direction and by the expert treatment of the story and its dialogue. The picture is far better as a talkie than it was as a silent made by the same company several years ago. The photography throughout is beautiful. A little cutting hither and yon will help a lot.

The picture boasts a corking cast. Peggy Shannon, as mentioned, is entirely worthy of her opportunity; Dick Arlen, William Davidson and supporting players were well cast and very good. Ned Sparks, with some very funny lines, was his own swell self.

"Secret Call" should prove a good draw with all classes. Plenty of plot, excitement and love interest. Exhibs will do well to build and bill the name of Peggy Shannon. It is her picture and she won't disappoint. You will get lots more of Peggy—so start the ball rolling now.

Innocent Bystander

Studio production manager greeted director who had renewed option, "Lucky for you the last picture clicked, or you wouldn't be here."

"It's luckier for you the studio head is your brother-in-law, or you wouldn't be working in this business," retorted the director.

An assistant director sitting in the office laughed—and was fired by production manager.

German Soc. Will Fight Exhib. of 'Hell's Angels'

Berlin.—The report here that "Hell's Angels" may reach the screen in Germany, has the National Society of German Motion Picture Theatre Owners up in the air. As the film is classed as anti-German, the Society is said to have warned United Artists Corporation that they will fight "Angels" exhibition in all German speaking countries if any gesture to screen it in Germany is made.

Welch Adlibs Recognition

Eddie Welch, New York writer, who was retained as unit gag man for RKO-Radio Pictures' farce, "Full of Notions," contributed comedy situations while the picture was underway, and is to be given screen credit for "additional dialogue," by way of recognition for his work.

A Boy For Jo Swerlings

Jo Swerling, Columbia writer, became the father of a boy last week. This is the second child for the Swerlings. Mother and baby are doing well at the Good Samaritan Hospital.

Rivers Here On Adfilms

Walter Rivers, former San Francisco newspaperman and playwright, is in Hollywood making a group of industrial pictures for San Francisco concerns.

Brenon-Lawson Here

Herbert Brenon and John Howard Lawson arrived over the week-end from New York, just in time to catch a Radio lay-off.

Will Be Improved By Careful Cutting

"FULL OF NOTIONS"
Radio

Direction .....William Seiter
Story .....Douglas MacLean
Screen Play and Dialogue..... .....Ralph Spence
Photography .....Jack MacKenzie
Starring: Bert Wheeler and Robert Woolsey.
Supporting Cast: Dorothy Lee, Lucy Beaumont, Jason Robards, DeWitt Jennings, Charles Middleton, Bill Scott, Nora Cecil, Josephine Whittell.

"Full of Notions" looks as if it will eventually be whipped into a first-rate Wheeler and Woolsey comedy. In its preview form Thursday night, it was merely average, but after seeing what they did to "Cracked Nuts" following the first preview, this last one should come through with a good laugh bang.

If your patrons go for Wheeler and Woolsey, and most every locality does, they will like "Full of Notions" when it is finally served them.

Most of the laughs, as usual in these films, are caused by the dialogue. Ralph Spence has written some lines that are honeys and caused such mirth that some of the succeeding lines were drowned out. The situations, too, are amusing; especially one where the customers of the drug store get drunk on what is supposed to be a harmless lemon soda.

There is a bit of pathos worked into the plot when the boys decide to help a poor old lady to keep her drug store and they assure her that they will bring in business. These scenes could do with some cutting, since sustained comedy is what counts in a picture of this type.

Wheeler and Woolsey are two vaudevillians out of work in this one, who take charge of a drug store. They turn it into a typical modern drug store, selling everything but drugs, and even broadcasting over the radio each day. The heavy wants the store for himself and arranges for his friend to sell them lemon syrup containing, unknown to them, enough booze to intoxicate anyone who drinks a glass of it. Then he informs the police that they are running a speakeasy and has them arrested. But they get the goods on him and all's well.

Wheeler and Woolsey do their usual good work. Dorothy Lee is again the girl in the case and is excellent, especially in the sequence where she is drunk. Jason Robards is an acceptable heavy. Lucy Beaumont is appealing as the pitiful old woman. DeWitt Jennings is okay as the Chief of Police.

William Seiter handled the story and players well. The timing, too, is excellent.

The photography is fine and adds much to the enjoyment of "Full of Notions."

Hershfield Re-elected

Ben Hershfield has been re-elected president of the Temple of Israel of Hollywood.

Raymond L. Schrock

—●—

CONTINUITY
and
Collaboration
on
DIALOGUE
'Shipmates'
M-G-M

—●—

CONTINUITY
and
Collaboration
on
DIALOGUE
'Queer People'
CADDO CO.

—●—

Personal Management
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HERE'S ALL AVAILABLE CREDITS ON THIS WEEK'S PREPARATION SCHEDULE

Columbia Studios

"FORBIDDEN"—Jo Swerling on adaptation. Barbara Stanwyck to star. Frank Capra to direct.

Fox Studios

"DELICIOUS"—Story by Guy Bolton. Screen play by Guy Bolton and Sonya Levien. Original music and lyrics by George and Ira Gershwin. David Butler to direct. Starring Janet Gaynor and Charles Farrell.
"THE YELLOW TICKET"—Story by Michael Morton. Adaptation by Jules Furthman. Rowland Brown to direct. Cast: Elissa Landi and Paul Cavanagh.
"RIDERS OF THE PURPLE SAGE"—Author, Zane Grey. Irving Cummings to direct. Cast: George O'Brien and Marguerite Churchill.
"SOB SISTER"—Mabel Gilman novel. Alfred Santell to direct. Linda Watkins cast.
"SHE WANTED A MILLIONAIRE"—William Anthony McGuire story. Joan Bennett and Spencer Tracy cast. John Blystone to direct.

Metro-Goldwyn-Mayer Studios

"HELL DIVERS"—George Hill, director. Story by Frank Wead. Cast: Wallace Beery, Marjorie Rambeau.
"GET RICH QUICK WALLINGFORD"—From novel by George Randolph Chester. William Haines starring. Sam Wood to direct.
"EMMA"—Story by Frances Marion. Starring Marie Dressler. Charles Reisner to direct.
"THE GUARDSMAN"—Author, Ferenc Molnar. Adaptation by Ernest Vajda. Starring Alfred Lunt and Lynn Fontanne. Sidney Franklin to direct.
"CANDLELIGHT"—Play by Siegfried Geyer. John Gilbert starring. Harry Beaumont to direct.
"BOARDING SCHOOL"—Harry Pollard to direct.

Metropolitan Studios

LIBERTY PRODUCTIONS

UNTITLED—Script by Winifred Dunn. James Flood to direct. Starring May Robson.

Paramount Studios

"LADY OF THE LIONS"—From the original story by Bartlett Cormack. Bartlett Cormack and Josef von Sternberg, scenarists. Josef von Sternberg to direct. Starring Marlene Dietrich.
"A RICH MAN'S FOLLY"—Starring George Bancroft. Juliette Compton in cast. John Cromwell to direct. Story by Charles Myers.
"NO ONE MAN"—From the story by Rupert Hughes. Screen play, Paul Harvey Fox. Adaptation and dialogue by Vincent Lawrence. Lothar Mendes to direct. Cast: Richard Arlen, Carole Lombard, Gene Raymond.
"THE MARINES HAVE LANDED"—From the story by J. K. McGuinness and Tom Boyd. Screen play, adaptation and dialogue by Tom Boyd and J. K. McGuinness. Eddie Sutherland to direct. Cast: William Boyd, Charles Rogers, Eugene Pallette and Stuart Erwin.
UNTITLED—Guthrie McClintic to direct. Starring Ruth Chatterton.
"24 HOURS"—Marion Gering to direct.

RKO-Pathe Studios

"SUICIDE FLEET"—From original by Lew Lipton, adaptation and dialogue by Marion Jackson. Cast: Bill Boyd.
"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting. Starring Helen Twelvetrees.
"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting. Starring Constance Bennett.

Radio Pictures Studios

"GIRL CRAZY"—From the play by Guy Bolton. Music by George and Ira Gershwin. Wheeler and Woolsey to be starred. No director assigned.
"BIRD OF PARADISE"—From the play by Richard Walton Tully. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.
"THE DOVE"—From the story by Willard Mack. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio and Lowell Sherman. Sherman to direct.
"FRONTIER"—Original story, screen play and adaptation by Howard Estabrook. Wesley Ruggles to direct. Starring Richard Dix and Irene Dunne.
"CHICAGO DOVE"—From original by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor and Ricardo Cortez.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"ARE THESE OUR CHILDREN"—From original by Wesley Ruggles, who will direct. Adaptation and dialogue by Howard Estabrook.
"SHOULD WIVES WORK?"—From original by Al Boasberg, adapted by Anthony Veiller.

Tiffany

"MORALS FOR WOMEN"—Story by Frances Hyland. Gene Lewis to direct. Cast includes Bessie Love, Conway Tearle, Emma Dunne.
"MONSTER KILLS"—Original by Scott Darling. Frank Strayer to direct. Cast includes Alice White, Aileen Pringle, Robert Elliott.
"LEFT OVER LADIES"—Story by Ursula Parrott. Screen play by Robert Presnell.
"MEN OF THE NIGHT"—Original by Florence Wagner. Adapted by Robert Lee.
"X MARKS THE SPOT"—Florence Ryerson adapting.
"LUXURY GIRL"—Adapted by Olga Printzlau.
"RANGE LAW"—Ken Maynard starred. Phil Rosen directing.

Trem Carr Studios

"THE MAN FROM DEATH VALLEY"—Story by Paul McVey and Robert Quigley. Adaptation by Lloyd Nosler. Lloyd Nosler to direct. Starring Tom Tyler.
UNTITLED—Story by Wellyn Totman. Adaptation by G. A. Durlan. J. P. McCarthy to direct. Starring Bob Steele.

United Artists Studios

"CORSAIR"—Story by Walton Green. Starring Chester Morris.

HOWARD HUGHES PRODUCTIONS

"QUEER PEOPLE"—From novel by Graham brothers, who are also on the adaptation. Leo McCarey to direct. Starring Jean Harlow. Adaptation and dialogue by Howard Green and R. L. Schrock. Additional dialogue, Ben Hecht.
"SKY DEVILS"—No credits.

Universal Studios

SLIM SUMMERVILLE MARINE SHORT REEL COMEDIES (Leathernockers)—With Slim Summerville and Eddie Gribbon.
"TWENTY GRAND"—From the stage play by Eva Kay Flint and Martha Madison. Screen play by Tom Reed and Courtenay Terrett. Directed by Cyril Gardner.
"FRANKENSTEIN"—From the old novel by Mary Wooistoncroft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screen play by Garrett Fort.
"SAINT JOHNSON"—From the novel by W. R. Burnett. Screen play by John Huston. Starring Walter Huston. No other assignments.
"CRAFT"—Christy Cabanne to direct.

Warner-First National Studios

WARNER BROTHERS

"MISTER HERCULES"—From the novel by Gwynn Williams. Adaptation by Harvey Thew. Michael Curtiz to direct. Cast: Frank Fay, Marian Marsh, Dudley Digges, Leon Errol.

FIRST NATIONAL

"OUR SOCIAL WHIRL"—Original story by Robert Lord. Starring Marilyn Miller. Mervyn LeRoy to direct.

HERE'S HOW

To Sell The Thrilling, Daring Entertainment That Is Packed Into Warner Bros.' Biggest Pix

THIS production demands art with text, regardless of the medium. It sings a merry box-office tune, with the lyrics written right in the dialogue of the play. But it MUST be illustrated. Let's be specific. Imagine such copy as the following, accompanied by a punch scene from the picture —and then try to imagine the same copy in cold type without illustration.

'I'm through with this dirty rag and you. You think up the murders and I commit them. I do it for wages. You do it for circulation. Find yourself a new head-butcher. I've had 10 years of filth and blood. I'm splashed with it. I'm drenched with it. I'm through—So get out!'

The illustration art, of course, is the scene where the managing editor (Edward G. Robinson) is verbally resigning from the employ of his publisher. You don't have to be told there is plenty of action in the scene —and therefore in the 'still' which should be used as art accompanying the above text as copy for one of your newspaper ads.

Going on with the same line of thought between the same two principals, here is some similar text for another ad:

'I want you to enjoy what you have created . . I want you to wake up in the night and see your own squashy, putrid, slimy soul . . I want you to know that everyone working for you knows what a diseased hypocrite you are . . now . . get out.'

Then there is the scene of the girl—the daughter of the woman, around whom the scandal-sheet built its filthy stories—the girl, who was ruined—facing the publisher, his managing editor and one of the reporters.

'Why did you kill my mother? . . You write editorials and sign them . . you attack everything . . you're a crusader in shining armor . . but why did you kill my mother?'

And then again:

'You solve all problems . . You tell the President of the United States how to stop war . . you tell women how to raise babies . . how to bob their hair . . wear dresses . . well, then, you rotten coward . . tell me how to raise my mother and father from the dead!'

Of course, both of the above excerpts of dialogue entirely lose their punch without the actual photographic art of the girl—with her eyes blazing wildly and the illustration of the tense drama being enacted within her soul.

Perhaps the strongest scene and bit of text involving the girl is where she loses all control of herself, pulls out the gun, and says:

'My mother killed a rat . . well, I'm her daughter . . and I'm going to kill one, too!'

Following the above sequence of action, the girl's fiance enters and gives us still more good copy—as he has his say with the publisher:

'This lesson won't do you any good . . you'll go right on hunting down little, unimportant people, who can't fight back . . you'll go right on with your filthy newspaper . . pulling the clothes off women . . and selling their naked souls for three cents!'

One of the 'poster' suggestions from the studio suggests a layout that would be a pip for a smash newspaper ad. It is based upon the type of readers who 'go' for scandal-sheet filth—picturing how they glory in the downfall of the publishers' victims.

In this case, the characters would be pictured around the girl and her mother—a mother, who had once been betrayed and murdered her seducer . . and the offspring of that seduction in her arms . . shrinking away from the horrible characters pictured in the art surrounding them.

Those characters, represented in the 'script' of the play, include a vicious-looking negro, a pasty-faced dope fiend, an overdressed streetwalker, a hard-faced taxi-driver, a gum-chewing, giggling ribbon-counter clerk, a flat-nosed, thick-lipped negro woman, and a degenerate-looking messenger boy.

'A woman utterly crushed by the presses of a filthy newspaper . . entirely devoid of all hope . . stunned . . dazed . . her eyes wide with the horror of it all . . like a terrible dream . . but real . . grimly real!

'What could have caused this?

'She shot a man because he would not marry her . . and the jury would not convict her . . on account of her baby!'

'And all the licentious scum of a city gloated when her past was unearthed 20 years later . .

'Feeding their insatiable creed for filth with this newest 'sensation' of a filthy tabloid newspaper . . the suicide murder of two lovable, fine people.'

Do you begin to see how valuable art is, in connection with this dialogue which is practically 'lifted' from the play? And why it is almost unnecessary to go beyond the dialogue for selling copy?

You can promise anything and everything in 'Five Star Final' . . Dynamite Drama . . Volcanic Emotions . . Lightning Action . . Rich, Human Comedy . . Supreme Entertainment! It's all there in large fat portions.

But, to get back to more 'copy' for, we believe, that is what is most important on any campaign . . let us pick up the mother again, who, when her husband is leaving her to try and stop the publishing of her past, says:

'Hurry back, please dear . . I'm afraid to be alone . . I feel as though I'm . . I'm cracking up . . '

He comforts her, leaves—only to return and find that the strain had been too great and . . she had killed herself! The children are returning. They must not know. He closes the door to the terrible sight and . . turns on the radio, playing jazzy music!

Only the father knew that death was in the next room . . while they laughed and the music jazzily permeated the atmosphere with a high-pitched gaiety . . a girl on the threshhold of happiness . . in the arms of her fiance . . to be married within the hour . . her mother just behind the door . . dead! . . her father keeping the tragic news from her and planning —to join her mother . . on the great journey!

Romance tearing at your heart-strings . . such is the theme of your entire selling campaign. Realism—thrilling, chilling realism . . such is your slogan copy.

Build The Author!

THE NAME of Louis Weitzenkorn may not mean much at the box-office of your locality, but upon that name you can build oodles of prestige for 'Five Star Final.' You can pour plenty of romance around this author who dared to tell the truth about certain scandal sheet publishers . . and, we believe, in most cases . . you'll get it published!

You'll also note on these pages that the producing staff waives all laurels for the greatness of the picture to the credit of Weitzenkorn . . and that he, in turn, places the wreath of glory at the door of the producing staff. Truly—quite out of the ordinary, that, in the motion picture business—and the basis of a real publicity yarn!

Five Star Final

Starring Edward Robinson

Cast - Credits - Review

LAST Thursday, June 18, The Hollywood Reporter reviewed 'Five Star Final' and practically broke all precedents with praise for this magnificent piece of entertainment. Below the credits is the 'lead' paragraph of the review.

A WARNER BROS. PICTURE

Direction ..... Mervyn LeRoy
From Play by ..... Louis Weitzenkorn
Screen Play ..... Byron Morgan
Photography ..... Sol Polito
Film Editor ..... Frank Ware
Starring ..... Edward G. Robinson
Supporting Cast: H. B. Warner, Marian Marsh, Anthony Bushell, George E. Stone, Frances Starr, Ona Munson.

(Review) Boyohboy ohboy, would we like to make a lot of prophecies as to what this one can do, should do and WILL do for exhibitors throughout the land! "Five Star Final" will undoubtedly be heralded by the world as one of, if not the greatest picture since the inception of talkies. "Five Star Final" has sweep and power. It carries truth and human interest in every foot of film; it hammers on the emotions, and packs a terrific punch. What writing! What direction—what a cast! AND what a PICTURE!

In addition to the material suggested by the dialogue, you have the important personalities of prestige—Edward G. Robinson and Louis Weitzenkorn.

There is no disputing the former's following since he has appeared in 'Little Caesar'—which was directed, incidentally and importantly, by the same director of 'Five Star Final' . . Mervyn LeRoy.

Weitzenkorn, the author, is just as important as you make him. He wrote the play that is still a stand-out success on Broadway . . practically the biggest hit in years. The true story of his experience on a tabloid newspaper . . how Al Woods, the producer of the stage play, was threatened by the 'villain' of the play . . all is one mighty sweet publicity yarn and good exploitation. You'll find it in the press sheet.

The general exploitation of 'Five Star Final' is as rich as the dialogue copy, itself. There are excellent hook-ups with your legitimate newspapers, who are on YOUR side when you play this picture against 'filthy journalism.'

You should, of course, have a private preview if possible for all newspaper men and—if you know the picture as this writer does—you know the answer. That preview will draw more editorials than anything so far.

The advertising and exploitation department will undoubtedly furnish you with a fake-throw-away 'tabloid,' which you will do well to use in as large quantities as possible.

There is another preview possibility—that of showing it to clergymen. If they don't see it personally, they might take offence at the psuedo-clergyman character in the story. If they do—well, you may get plenty of actual pulpit propaganda.

Read What the Critics Said of

Carmel Myers'

Portrayal in 'SVENGALI'

Los Angeles Evening Express:
Most outstanding is Carmel Myers with the part of Honori, who loved Svengali in vain. Miss Myers appeared briefly, but more than ordinarily important, as her work is grand.

Variety:
Carmel Myers helps the picture on its way in the first reel through establishing, as a wayward wife, the fascination of Svengali for women. No doubling for Miss Myers during the singing lesson sequence, for she has a voice.

Los Angeles Times:
Next in importance is Carmel Myers, whose minor role stands out with peculiar brilliance and calls for the opinion that it is her best performance of all time. She, too, is complimented for her singing.

New York Daily News:
Carmel Myers is brilliantly effective in a tiny bit.

New York Evening World:
Carmel Myers did so well with the role of Honori, the opera singer in "Svengali," that one hears a veritable landslide of offers is coming her way. This red-haired beauty has many talents and therefore fits into the director's scheme in more ways than one. And, talents aside, she's about the most decorative lady in Hollywood.

New York Mirror:
Carmel Myers gave such a good account of herself in "Svengali" that First National has invited her to play the part of the head dancer in "The Mad Genius."

New York Telegraph:
Carmel Myers deserves praise in a small but outstanding bit during the earlier sequences of the film.

Washington Herald:
Carmel Myers is seen only for a short scene, but does clever work.

Elmira (New York) Telegram:
Carmel Myers' part is short-lived, being only in the opening reel, but she does so well with it that she will be remembered by all who see the film.

Hollywood Citizen:
Carmel Myers does some outstanding dramatic work in a brief role in the early part of the production.

Hollywood News:
Carmel Myers, as a too-attentive singer, contributes an outstanding performance.

The Critics Are The Microphones of The Press That Broadcast Public Opinion

The Hollywood Reporter

TODAY'S FILM NEWS TODAY

Vol. V. No. 9. Price 10c. Monday, June 22, 1931

AX FALLS AT RADIO

Hollywood's Studio White Spot Struck By Financial Lightning Over Week-End

Wholesale layoffs, permanent dismissals, deep salary cuts and shelving of most of production until September, hit Radio studios like a thunderbolt. The self-styled "white spot" hive of activity was instantly transformed to deepest gloom, which left employees stunned and morale badly shattered.

Ultimatum to cut deep was delivered to Joseph I. Schnitzer by Hiram Brown, RKO prexy, via phone from New York. Reports stated Brown informed Schnitzer that the production end would be forced to operate on decidedly lower budget and overhead until at least September 15. Several pictures were indefinitely postponed; contract directors and players were

(Continued on Page 2)

THERE is little doubt that the "double-feature" idea is slipping in all spots. Any survey shows that the public is getting wise to the twin diet . . that it is a quantity rather than quality menu. The fans know that two GOOD features can't and won't be shown on the same program.

From all sections of the country come the reports that the "double-feature" gag is a washout. The critics are up in arms, panning everything with a swift pen . . that has to do with such programs.

Producers, Distributors and Exhibitors will all do well to discourage the idea generally . . quickly.

Let's get back to normal.

PICTURE titles still seem to be one of the industry's main merchandising bugaboos. We all know that many a good production has had its death knell rung by the title, itself.

There are many recent examples.

Especially, where a good, sound yarn . . packing plenty of drama . . is forced to cary on under such a misnomer as: "The Princess and The Iceman."

One trade paper suggests that the producers arrange to question regularly about a hundred dependable exhibitors for their views and suggestions for real box-office titles.

No matter how the problem is solved . . let's have HUMAN titles that will sell Entertainment.

DURING these days, while the box-office barometer is bubbling low . . dangerously near the question-mark level . . all three branches of the industry are leaning backward with INDECISION.

And now, if ever, is when Indecision is Dynamite.

Make it a plan to DO or DON'T!

. . . Or get off the pot!

Quit playing politics. Quit fearing the loss of your job. Quit fearing such-and-such a theme won't get over. Quit cutting salaries. Quit hedging.

If you are Decisive . . you know politics stink to the high Heavens . . You know your job is secure, or there is a still better one around the corner. . . . You know any GOOD theme is bound to be B. O. . , You know salary cutting is morale cutting . . You know hedging will back you into quicksand.

Let's get back to normal!

U. A. To Build Nine New Cal. Theatres

According to an announcement by A. R. Walker of the architectural concern, Walker & Eisen, United Artists' Theatres of California will immediately begin building nine new theatres. The locations and seating capacities are as follows:

El Centro (1,200), Long Beach (1,208), San Jose (1,166), Palo Alto (900), Berkeley (944), Richmond (1,000), Vallejo (830), Pasadena (918), and Los Angeles (Wilshire at Mansfield, 900).

Calif. Exhibitor Assns. In Legislation Wrangle

Open warfare is on between exhibitor associations of Los Angeles and San Francisco.

Northern unit claims that the exhibs in this section were contributing nothing to campaign against adverse legislation at Sacramento.

Local Allied States group plenty burned over statements coming from the north, especially when it was pointed out that its share of expenses was not forthcoming from the boys down south.

Daylight Sav. Gang Start Working Toward 1933

Proponents of Daylight Saving are working under cover to have statewide vote on the idea in 1933, although stunt was overwhelmingly defeated last fall. Backers, plugging for more sun, figure on putting law across in Washington, Oregon and California.

Junior Back; Uncle Carl To Return Tomorrow

Carl Laemmle, Jr. arrived here yesterday (Sunday) from New York. Although he left Gotham with his father, the senior Laemmle stopped over in Chicago and will arrive in Hollywood tomorrow.

Minn. Publix House Reduces To 10c

Minneapolis. — Paramount-Publix have cut the admissions in their 2000-seat Palace to 10 cents.

The same organization reopened the Lyndale here also for an admission of a dime.

Dreiser Threatens Injunction Against 'Tragedy'

New York. — Theodore Dreiser claims he will seek injunction against exhibition of Para's "American Tragedy," adapted from his novel. Dreiser describes the picture as "worse than I thought."

3 More for Para N.Y. Plant

Paramount Astoria studios will fold after production of three more pictures, "My Sin," "Singapore Sal" and "Wiki Beauty." Plant will later be used for short production as needed.

Economy Plus

Things are getting so tough in some studios that bicycles are being supplied supervisors and technicians in order to save time going from stage to stage.

Screen Writers Gather Tonight

General meeting of qualified screen writers will be held tonight at the Writers Club. The program advocated for better and closer relations with producers will be presented for general discussion and approval; and a specific committee will be appointed to meet representatives of producers.

It is understood the writers' report presents a detailed survey of conditions in regard to story handling and treatment by studios; together with recommendations for standard contract

(Continued on Page 2)

Metzger & Stere Plan Downtown Pop House

Another theatre, the Roxie, is to grace the Broadway of Los Angeles. G. A. Metzger and Harry Stere plan to start construction immediately on the house to be situated at 516 South Broadway. House will seat 1600 persons and is understood to inaugurate a new policy for downtown theatres.

Metzger and Stere are owners of the Fairfax theatre, specializing in double features with a thirty cent tax on all seats.

Niblo Jr. Moves to Para

Finishing screen play of "Street Scene" for United Artists Thursday, Fred Niblo, Jr., moved to Para to start on term contract as writer. No assignment to date.

CHI EXHIBS FEAR NAT'L TRAILER MONOPOLY

Chicago.—Exhibitors here are more than ever looking askance at the threatened monopoly of the trailer field by National Screen Service. The fear was laid by the recent acquisition of the Advance Trailer Service by National Screen, at which time the latter cut their price from 8c to 5c per foot.

The local independent trailer concerns made a bold attempt to survive this drastic cut, but all but one have been forced to "fold." The one exception met the price and increased their business. The result is said to be the end of the war with trailers going back to the original 8c scale.

The local exhibitors believe there is

(Continued on Page 2)

THE REPORTER

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THE LOWDOWN

Hollywood Portrait No. 24—He is a young and versatile star. But producers seem to think him a "type." They are wrong. He got his first publicity break about five years ago when Peggy Joyce announced to the press that he delivered the best screen kisses. That still goes. He has made tremendous B. O. hits; but his studio seems to be neglecting him now. He has background. Education. Nice family. He loves to clown. He does. He loves to sulk. He does. He is very good-looking. Face AND physique. Ingratiating. Very popular. He loves to give swank dinner parties. He does. He is a perfect host. His exquisite taste is reflected by the home he built, furnished and lives in. He has capitalized his hobby with a successful antique shop. He worries himself sick before his previews—and more afterwards. He needn't. He is a bachelor for many reasons. He is kind but thoughtless. He 'goes to bat' for those he likes, even in Hollywood. He should hide his good-nature temporarily and fight for good stories. He'd walk ten miles for a laugh. He is a good actor.

•

A Paramount executive wasn't doing so well in a poker game the other night. The other players worked at MGM.

As one pot went round and round, he was raised and raised. Finally one of the boys bumped him again.

"Umph!" piped the Paramount exec. "It's plain you haven't taken a salary cut. I have. I'm out!"

•

Recent newspaper melodrama adapted for picture had girl reporter with name "Louella." Screen play and dialogue were prepared and shooting scripts mimeographed when a studio exec caught similarity of girl reporter's name to handle of local chatterer. Resulted in recall of every script, change of character name to Kitty, and re-mimeographing of every script page in which "Louella" appeared.

•

A major studio held a preview of a big special picture the other night. Passes for the preview section were in such demand that they were being scalped for $3 each, with the scalper grabbing the full net.

Miss-Laid Eye-Lashes

Marian Douglass held up production on a special reel at RKO-Pathe the other day when she missed her lovely false eyelashes.

Studio couldn't furnish any to fit her, so she went all the way home to get them.

'Marriage' Troop Back

RKO-Pathe's "The Mad Marriage" company returned over the week-end from a seven-day location trip to Catalina. Film is now in the cutting room.

On the trip Director Tay Garnett was tendered a special birthday party in the form of a clam bake.

Jocelyn Lee To Honolulu

Jocelyn Lee has been dismissed from Cedars of Lebanon Hospital and her physician has ordered that she spend several months in Honolulu.

Ax Falls At Radio

(Continued from Page 1)

given 12-week layoffs where contracts permitted it, and every studio department found the axe swinging heavily.

Reports put total of let-outs at 200, besides practical shutdown of mill where 160 were on the payroll. Only department unaffected was Howard Estabrook's writers, contract and free lance, who were all retained to continue preparations on stories for fall production.

Radio will broadcast list of contract players not taking vacation to other studios for possible loan-outs, in attempt to keep down overhead.

Only three pictures instead of ten will be started between now and September 15 on revised schedule. These are "Consolation Marriage," "Should Wives Work," and "Are These Our Children." Pictures called off till September are: "Secret Service" with Dix, Wheeler-Woolsey in "Peach-O-Reno," "Bird of Paradise," "Frontier," "Pick-Up," "Girl Crazy" and "Honor Be Damned."

Decision of RCA execs to curtail production came after conferences with bankers when retrenchment was advised at this time. Hiram Brown's recent speech at Westchester-Biltmore dinner for RCA and RKO officials, when he declared something must be done—and fast, was tip-off to insiders of impending slashing.

Company has rushed production on next season pictures, with enough made to carry releases to January 1. Bankers, it is said, were unwilling to advance shekels for product that would have to be on the shelf waiting for release after end of the year.

The Wodehouse laugh at Hollywood has stirred eastern bankers to point where they are investigating inside conditions of every studio, to throw back inefficiency and mismanagement charges to company heads. In the Radio case, the mixup over continuance of Richard Dix with that company and resultant increase of the star's demands displeased eastern officials. Blame for the Dix mess was dropped right in the lap of Schnitzer, with latter doing plenty of explaining.

Pictures Starting This Week

UNIVERSAL

"Strictly Dishonorable"

From play by ..... Preston Sturges
Screen play & dialogue Gladys Lehman
Director ..... John M. Stahl
With ..... John Boles and Sidney Fox

RADIO PICTURES

"Consolation Marriage"

Author ..... Bill Cunningham
Adaptation ..... Humphrey Pearson
Continuity ..... Humphrey Pearson
Dialogue ..... Humphrey Pearson
Director ..... Paul Sloane
Starring ..... Irene Dunne

RKO-PATHE

"The Great Junction Hotel"

Author ..... Lew Lipton
Adaptation ..... Ralph Cedar
Continuity ..... Ralph Cedar
Dialogue ..... Ralph Cedar
Director ..... William Beaudine
Featuring ..... All Star Cast
Edward Everett Horton, Patsy Ruth Miller and 50 Masquers.

"Camping Out"
(Short Reel)

Author ..... Harry Sweet
Adaptation ..... Harry Sweet
Director ..... Harry Sweet
Starring ..... Edgar Kennedy

PARAMOUNT

"The Road To Reno"

Author ..... Josephine Lovett
Based on story by ..... Virginia Kellogg
Dialogue ..... Bryan Marlow
Direction ..... Richard Wallace
With Chas. Rogers and Carman Barnes

CADDO

"Scarface"

Author ..... Armitage Prail
Adaptation ..... Seton I. Miller and Fred Pasley
Continuity ..... Seton I. Miller and Fred Pasley
Dialogue ..... Ben Hecht
Direction ..... Howard Hawks
Cast ..... Paul Muni, Osgood Perkins

"Age For Love"

Author ..... Ernest Pascal
Adaptation ..... Ernest Pascal
Continuity ..... Ernest Pascal
Dialogue ..... Robert E. Sherwood
Direction ..... Frank Lloyd
Starring ..... Billie Dove
With Charles Starrett, Edward Everett Horton, Mary Duncan, Lois Wilson

UNITED ARTISTS

"Street Scene"

Author ..... Elmer Rice
Adaptation ..... Elmer Rice
Continuity ..... Elmer Rice
Dialogue ..... Elmer Rice
Direction ..... King Vidor
Cast: Sylvia Sidney, Buster Collier, Jr., Estelle Taylor.

EDUCATIONAL

Two-Reel—Ideal Comedy

Author ..... Ernes Pagano
Co author ..... Jack Townley
Adaptation ..... Ernest Pagano and Jack Townley
Continuity ..... Ernest Pagano and Jack Townley
Dialogue ..... Ernest Pagano and Jack Townley
Director ..... William Goodrich
Cast: Tom Patricola, Chiquita DeMonetz, Charles Dorety, Nancy Torres

TREM CARR

"Mother and Son"

Author ..... Wellyn Totman
Adaptation ..... Wellyn Totman
Continuity ..... Wellyn Totman
Dialogue ..... Wellyn Totman
Director ..... J. P. McCarthy

"The Montana Kid"

Author ..... G. A. Durlan
Director ..... Wallace Fox
Cast ..... Bill Cody, Andy Shuford

The Rambling Reporter

The laugh of the past week (to those in the know) is Paramount's borrowing Bill Wellman for a picture. And Bill is probably laughing too. . . All of Hollywood grieves with the Fitzmaurices on the loss of their baby early Saturday morning. The other member of the twins, the girl, is doing fine and in the best of health. . . . Doug Fairbanks, Jr., is not receiving a penny salary for his present stage jaunt with Sid Grauman—he is 50 per cent owner of the piece. . . . Poor Herman Mankiewicz has to recline on the hot sands of Malibu counting his beach houses while his young brother Joe skips around Europe in regal fashion. . . . The highlight of the Doug Jr. stage opening was the rush to carriages after the final curtain punctuated by Lil Tashman's bass tenor "Hurry Eddie, my g—— d—— feet hurt. . . . MGM is having plenty of trouble trying to rig up a worthy story for Joan Crawford. . . . Keep your eye on that Peggy Shannon. Two more pictures and then——. And we knew her when. . . . Sam Goldwyn continues his plea with anybody and everybody to lay-off this paper. But with it all we are doing okay. . . . The mystery of the many visits of Louis Weitzenkorn to San Francisco is explained by his fondness for an occasional speakeasy. . . And at that, two or three good ones would help Hollywood, for as ———— says: "A six o'clock drop in at a speak affords a person a wonderful opportunity to do some big talking." . . . Dietrich, the First National German director, does his megging with white gloves on his dukes.

Writers Gather Tonight

(Continued from Page 1)

form and code of ethics, and solutions for many problems now confronting both producers and writers.

The situation of supervisors standing between writers and executives in story development will be touched on. Many writers have complained supervisors have forced them to treat script in specific manner against the writer's wishes, and then blamed writer for bad script when the producer turned it down.

Trailer Monopoly

(Continued from Page 1)

plenty of room for all kinds of trailers from as many concerns due to their particular need for specialized snappy copy covering local conditions. The fear extended is that any monopoly will reduce the merit and quality of trailers,

Several clever publicity men, who have been compiling the copy for trailers are now unemployed as a result of the closing down of the local independents who were "licked" in the price war.

THE BEST . . . FOR LESS . . . Hillside 1171
At The
WARNER-KELTON HOTEL
Lexington at Vine
In Hollywood, California
Dr. Robert L. L. Warner
Managing Director

Here's Who's Who Credits On This Week's Shooting At All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Featuring
Columbia Studios						
FIFTY FATHOMS DEEP	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Wm. Neill	Jack Holt
Fox Studios						
SKYLINE	Felix Riesenberg	Kenyon Nicholson Dudley Nichols	Kenyon Nicholson Dudley Nichols	Kenyon Nicholson Dudley Nichols	Sam Taylor	Thomas Meighar O'Sullivan-Loy
PLUTOCRAT	Booth Tarkington	Conselman-Towne	Conselman-Towne	Conselman-Towne	David Butler	Will Rogers
WICKED	Gordon Rigby	Adela R. St. Johns	Kenyon Nicholson Kathryn Scola	Kenyon Nicholson Kathryn Scola	Allan Dwan	Victor McLaglen Elissa Landi
BAD GIRL	Vina Delmar	Byron Marlow	Edwin Burke	Edwin Burke	Frank Borzage	Eilers-Dunr
THE BRAT	Maude Fulton	Levien-Behrman	Levien-Behrman	Levien-Behrman	John Ford	O'Neil-Collyer
MERELY MARY ANN	Israel Zangwill	Jules Furthman	Jules Furthman	Jules Furthman	Henry King	Gaynor--Farrel
THE MIDNIGHT CRUISE	Ourfler-Virentano	Conners-Klein	Conners-Klein	Conners-Klein	McKenna-Menzies	Lowe-Moran
Metro-Goldwyn-Mayer Studios						
HORSEFLESH	F. H. Brennan	Chas. Brabin	Chas. Brabin Wanda Tuchock	Willard Mack	Chas. Brabin	Ernest Torrence Lew Cody
GUILTY HANDS	Bayard Veiller			Bayard Veiller	W. S. Van Dyke	Lionel Barrymore Francis-Moran
SUSAN LENOX	David G. Phillips		Wanda Tuchock Delma Daves Zelda Sears		Robt. Z. Leonard	Greta Garbo Jean Hersholt Miljan-Gable
LULLABY	Edward Knoblock	Charles McArthur			Edgar Selwyn	Hayes-Stone Hamilton-Edwards
Paramount Studios						
THE MAGNIFICENT LIE	Leonard Merrick	Samson Raphaelson	Samson Raphaelson	Samson Raphaelson	Berthold Viertel	Ruth Chatterton
SILENCE	Max Marcin	Max Marcin			Gasnier-Marcin	Brook-Brian
HUCKLEBERRY FINN	Mark Twain	McNutt-Jones			Norman Taurog	Coogan-Durkin
DAUGHTER OF THE DRAGON	Sax Rohmer	Lloyd Corrigan Sidney Buchman James Storm	Lloyd Corrigan Sidney Buchman James Storm	Lloyd Corrigan Sidney Buchman James Storm	Lloyd Corrigan	Anna May Wong Oland-Hayakawa
Radio Pictures Studios						
KISSES BY COMMAND	Lebedeff-Levy	Doris Anderson	Doris Anderson	Doris Anderson	Richard Boleslavsky	Tobin-Compson
THE SPHINX HAS SPOKEN	Maurice De Kobra	Jane Murfin	Wallace Smith	Wallace Smith	Victor Schertzinger	Menjou-Damita
FANNY FOLEY HERSELF	Juliet Tompkins	Carey Wilson	Carey Wilson	Carey Wilson	Melville Brown	Edna May Oliver
RKO-Pathe Studios						
THE MAD MARRIAGE	Jack Lait	Thos. Buckingham Tay Garnett	Thos. Buckingham Tay Garnett	Thos. Buckingham Tay Garnett	Tay Garnett	Helen Twelvetrees Ricardo Cortez
EDDIE CUTS IN	George K. Turner	Earl Baldwin	Earl Baldwin	Earl Baldwin	Albert Rogell	Quillan-Rogers
DEVOTION	Pamela Wynne	John-Jackson	John-Jackson	John-Jackson	Robert Milton	Ann Harding
Universal						
LASCA OF RIO GRANDE	Tom Reed	Randall Faye	Randall Faye	Randall Faye	Ed Laemmle	Leo Carrillo
HEAVEN ON EARTH	Ben L. Berman	Ray Doyle	Ray Doyle	Ray Doyle	Russell Mack	Lew Ayres
HOMICIDE SQUAD	Henry LaCossitt Charles A. Logue	John T. Neville	John T. Neville	John T. Neville	George Melford	Leo Carrillo Mary Brian
WATERLOO BRIDGE	R. E. Sherwood	Benn W. Levy	Tom Reed	Benn Levy	James Whale	Clarke-Douglas
STRICTLY DISHONORABLE	Preston Sturges	Gladys Lehman	Gladys Lehman	Gladys Lehman	John M. Stahl	Boles-Fox
Warner-First National Studios						
WARNER BROTHERS						
LARCENY LANE	Kubec Glasmon John Bright	Kubec Glasmon	Kubec Glasmon	Kubec Glasmon	Roy Del Ruth	James Cagney Joan Blondell
FIRST NATIONAL						
THE POOR NUT	Wolfe DeLeon				Mervyn LeRoy	Joe E. Brown

THE REPORTER

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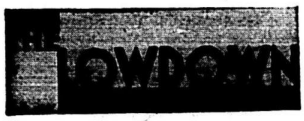


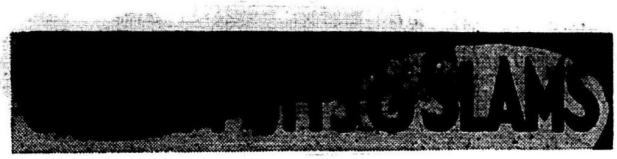
Yesterday was "dog day" at the Embassy, and while no prizes were offered, there were some swell cup-winning entries. Each dog had his special "coop" on the balcony, and was duly served with hamburger. There was much picture-taking and yelping to say nothing of baby-talk to the canine cuties. Marian Marx brought her prize Sealyham, a beeooty! Harriet Parsons brought "Pansy"—the cutest Irish terrier we ever hope to see; the B.B.B. Cellar was represented by a prize Schnowzer (?) and Molly Merrick's Scottie puppy was picked to pose with Lilyan Tashman, because he matched her smart black and white costume. All this comes under the heading of news, for the pups got as much attention as a bunch of executives—lucky dogs.

•

There was a huge sigh of relief heaved at a major studio when the death-knell of musicals (or a passing personal fancy) was rung. For it ended the reign of an ex-musical comedy and opera singer on that particular lot. Besides a big "in" with the big boss, she had a big Duesenberg, and a terrible disposition. Her mania was ordering various writers, et al, banned from the studio and she often succeeded. She nearly wrecked the picture in which she worked with a real singer, who is still going strong, but met her Waterloo when his patience gave out and he "cleaned up the place," to the satisfaction of himself and the rest of the cast. Remember, little ones, it doesn't pay to take oneself too seriously, especially when the prima donna role is achieved via the banker and producer route, rather than by beauty and ability.

•

It is understood that when Marion Davies left on her latest trip to Europe, MGM laid off her property man, a lad who has been with the star for ten years and was paid work or no work. His layoff was caused by the "depression," but MGM employees are betting odds that when Marion hears about it he will be back on the payroll. And he will probably get whatever cash is coming to him during his layoff.



NEW YORK CITY

"TRANSGRESSION"
Mayfair Theatre

Post: Has the quality of determined drama, and it moves with the portentous tread of something from the Russian, even if it isn't at all times believable.

World-Telegram: A generally feeble story, made more unreal by dialogue that smacks of being synthetic Frederic Lonsdale. It is lacking in all of the freshness and genuiness that one occasionally encounters in these melodramatic triangles.

Herald-Tribune: "Transgression" is not vastly entertaining, but then it is not in the least boring. It is a good, ordinary picture. It deserves about one star in its crown.

Sun: It is a veritable field day for old theatrical lines, for time-worn situations, for a generally stupid, if spacious production, and a good deal of phoney acting. Its only merit is in its construction; it tells its obvious dull tale efficiently and with no unnecessary loops in the story line.

Journal: Perhaps such a simple story might have been keyed to a higher pitch under the stimuli of a director interested in words rather than pictures and a dialogue writer above the average. As "Transgression" has neither, there is very little to look forward to from scene to scene.

Times: It is for the most part an intelligently filmed story, parts of which are directed so admirably that one wonders why some of the weak spots were overlooked.

American: It is a melodrama, perhaps along an old theme, but it is so firmly told and so closely knit that, with the actors to breathe life into familiar characters, it succeeds in holding its audience.

JACKSONVILLE

"UP POPS THE DEVIL"
Palace Theatre

Times-Union: A pleasing little comedy-romance, and altogether worthy of your patronage.

"DADDY LONG LEGS"
Florida Theatre

Times-Union: "Daddy Long Legs," with its humor, pathos and romance, is once again eliciting the admiration of sophisticates and sentimentalists alike. Indeed, this is the most enjoyable of all the venerable old plays revived by the talkies.

"CHARLIE CHAN CARRIES ON"
Palace Theatre

Times-Union: The screen version of the popular Earl Derr Biggers novel offers one of the liveliest and most entertaining murder mysteries of the season.

WATERLOO, (Ia.)

"THE MILLIONAIRE"
Paramount Theatre

Courier: A wonderfully interesting and entertaining picture. It has a wide appeal, human interest that is really human; bits of sentimental pathos, warming comedy, cheerful—and clean—romance; clever dialogue and generally all the attributes of a fine, wholesome story delightfully done.

"THE LAWYER'S SECRET"
Paramount Theatre

Courier: Tense and purposeful drama. It is one of those plays that makes the audience want to take a hand in the thing.

SYRACUSE

"THE VICE SQUAD"
Paramount Theatre

Herald: 100 per cent adult entertainment; yet it has been so carefully handled as to be safe for Aunt Lena from Cato.

"BIG BUSINESS GIRL"
Strand Theatre

Post-Standard: "Big Business Girl" isn't particularly heavy and doesn't offer much food for thought but it's good entertainment.

"ALWAYS GOODBYE"
Fox-Eckel Theatre

Post-Standard: It's a well acted picture with a plot that holds your interest.

'The Midnight Cruise' New Title For 'Spider'

Fox's release title on "The Spider" will be "The Midnight Cruise." Story is based on the play by Fulton Ourfler and Lowell Virentano with continuity and dialogue by Barry Conners and Phillip Klein. Kenneth McKenna and William Cameron Menzies are directing. Edmund Lowe and Lois Moran head the cast.

'Co-respondent' Re-titled 'The Road To Singapore'

Warners have changed the title of the William Powell First National picture "Co-respondent" to "The Road to Singapore." This is the third and last change. Picture stars Powell with Doris Kenyon and Marian Marsh in support. Story by Roland Pertwee.

Competition From Carnivals Fading

Traveling carnivals, which cut into theatre revenue during summer months in previous years, are now finding themselves unwelcome in practically every community in the country. John Law makes the carnivals really travel these days; and high license fees have left few willing to take chances in meeting the heavy "nut," especially when little opportunity is left to gimmick up the customers with fake wheels and other devices.

Fadeout of carnivals, long the bane of theatre operators, will be final within two years. Theatres have been able to obtain strict regulations governing the tent-pitchers, besides convincing lawmakers that itinerant carnivals and circuses should pay heavy taxes for privilege of taking wads of dough out of a community, especially when local businesses such as theatres are seriously affected.

Only remaining spots for carnival activities are few sections throughout middle west and east, where it is necessary to chisel into town under auspices of local fraternal or charity organizations. One carnival appearance under this system is enough, however, as final count-up gives few dollars to the sponsor for charity—with carnival moving out with the sugar.

Cortez Hot In New York

New York—Ricardo Cortez is getting plenty of pats from local critics due to his work in "The Maltese Falcon." There are three pictures with Cortez in the casts on Broadway; "Maltese Falcon" at the Winter Garden; "Big Business Girl" at the Strand and "Transgression" at the Mayfair.

Jack Lait Coming West

Jack Lait, author of RKO-Pathe's picture 'The Mad Marriage," arrives here July 1. It is understood he will go into a huddle with Charles R. Rogers on a Pola Negri vehicle and lay a few originals on the table for forthcoming productions.

64 Sets For 'Scarface'

Howard Hughes will set up an all-time record for number of sets constructed for a single picture. Sixty-four sets are on the blueprint charts for "Scarface."

Joins Associated

William McCormack, former western representative for Motion Picture News, has joined Associated Film Laboratories in the capacity of general manager.

Cameraman Directs

Leonard Poole, former cameraman, will make his bow as a director on an all-Italian talking picture for Pasquelle Film Company. Production at Tec-Art.

THE BEST - - - FOR LESS - - - Hillside 1171
At The
WARNER-KELTON HOTEL
Lexington at Vine
In Hollywood, California
Dr. Robert L. L. Warner
Managing Director

DIX OPUS JUST PROGRAM 'I LIKE YOUR NERVE' FAIR;

Shirley Grey and Direction Please

"THE MILLION DOLLAR SWINDLE"
Radio Pictures

Direction ..... J. Walter Ruben
Story: Suggested by George Goodchild's novel, "The Splendid Crime"
Dialogue and Screen Play..... Bernard Schubert
Photography ..... Edward Cronjager
Starring ..... Richard Dix
Cast: Shirley Grey, Boris Karloff, Purnell Pratt, Paul Hurst.

This one is just a fair program picture, which manages to move along at a good pace, but which nevertheless is of rather doubtful appeal. It just misses falling into the "mystery story" class, and though it furnishes a little excitement here and there, lacks drama. "The Million Dollar Swindle" is not to be taken seriously for a moment, yet it can not be classed as a comedy, and therefore offers little in entertainment for the mature. The Dix public, revived by "Cimarron" will be vastly disappointed, but the kids may like it.

Dix, a self-appointed arm of the law, takes it upon himself to bring to justice three men who, he knows, are responsible for the failure of a banking house, whose blame and indictment have fallen upon the father of the girl he loves. Socially, he poses as a rather stupid idler, but secretly works with his two aides, one a "professor"—the other a low-brow chauffeur, who risk their lives every few hundred feet, to do his bidding. Dix stealthily leaves his calling card marked "The Reckoner" for those he has picked for exposure—and of course, the three crooked bankers in turn become panic-stricken, get police protection and plan to trap him. And of course, Dix with his helpers, manages to steal the tell-tale papers, is accused of murder, "gets" the guilty ones where he wants them; proves he is innocent of the killing and surprise! surprise!—turns out to be the "Reckoner" himself. Well, he surprises the cast anyway. The love story is practically invisible, but manages to give us a final clinch at the finish.

The director fortunately has kept things moving, but in several instances has permitted people to talk and act like people never talk and act. The dialogue goes a bit "Horatio Alger" in spots, and there is one attempt at "smart" conversation between Dix and his partners, that is really a little pathetic. The photography is noticeably fine.

Dix, needing a diet and a good tailor, gives a pleasing performance as "The Reckoner" but has little chance to show his ability as an actor. Shirley Grey, a newcomer, is the girl, and possesses beauty plus personality. Paul Hurst furnished a laugh or two. Boris Karloff, Purnell Pratt and supporting cast O. K.

There are plenty of exploitation angles on this one, but too much advertising will act as a boomerang because the picture is weak. Therefore it will be better to play up Dix—lest the audience decide IT was "swindled."

Howard Hughes In Big Print

Both the Saturday Evening Post and Liberty went for Howard Hughes' yarns in their current issues. The Satevepost story was by Charles Condon under the title of "Harnessing the Humming Birds." The Liberty article was one by Robert Donaldson, ghost writing for Frank Clark the air pilot titled "Air Devils."

This Hughes boy is about the best front page copy in America today.

Fox School For Cutters Cutting Cutters' Time

The Fox School for cutters, originated by H. Keith Weeks, is progressing along the lines of cutting most of of the cutting time of the regular cutters and cutting the morale of the cutting rooms in a manner that may cut a lot of Fox pictures into box-office cuts.

The school is now operating on a basis of monthly exams, reports and what not, with the hope of cutting ten or fifteen college youths into expert cutters in their six months' schooling.

General Invitation Out For Writers' Meeting

Waldemar Young and Barney Glazer wish it understood that the meeting next Monday night at the Writers' Club is open to all recognized screen writers, whether they have received invitations or not.

Any writer who has not been invited and wishes to attend is urged to get immediately in touch with any of the fifty committee members or with Lester Cowan at the Academy offices.

'American Tragedy' Goes Into Criterion At $2

New York—Paramount's production of Theodore Dreiser's "An American Tragedy" is booked into the Criterion to open the first week in August. House will maintain $2 top for the indefinite run.

'Free Soul' Not for Chinese

MGM has turned "thumbs down" on booking of "Free Soul" into the Chinese on day and date basis with the Criterion. FWC was willing to make concessions but producer figured Chinese experiment not profitable and assured revenue could be obtained for the picture on a Pantages booking to follow downtown run at the Criterion.

FWC is now seeking picture for Chinese to follow "Trader Horn," now current.

John Farrow Traveling

Due to immigration difficulties, John Farrow, RKO-Pathe writer; is leaving Hollywood for a trip around the world, with stops in Australia and England to knock off a script or two.

Doug Jr. Wasted On Flabby Film

"I LIKE YOUR NERVE"
First National

Direction ..... William McGann
Story ..... Roland Pertwee
Adaptation ..... Houston Branch
Additional Dialogue.... Roland Pertwee
Photography ..... Ernest Haller
Film Editor..... Pete Fritch
Starring ..... Douglas Fairbanks, Jr.
Supporting Cast: Loretta Young, Claude Allister, Henry Kolker, Boris Karloff, Ivan Simpson.

The peppiest thing about this one is the title. "I Like Your Nerve" presents Doug Jr. in the same type of role his dad used to do but in spite of his earnest efforts the picture fails to be the fast-moving, laugh-getting, sure-fire program stuff it ought to be. The trite situations in the earlier sequences have much to do with this result; so has the dialogue. The picture picks up considerably in the last half.

Much cutting, especially in the first half of the film, will aid, but "I Like Your Nerve" can never be more than average.

A young American makes himself generally unpopular in a South American country by speeding, etc., and is asked to leave. On his way out he gets a glimpse of a girl in a car. He discovers that the young lady is engaged to marry an elderly man, who has promised her stepfather a large sum of money after the wedding. Her stepfather is the Finance Minister and needs the money to cover his theft from the funds in his keeping.

The young go-getter is all over the place, borrowing cars, climbing balconies, thwarting kidnapping plot, etc. Finally he kidnaps the girl himself, collects ransom from the elderly admirer and gives the money to her stepfather to cover the deficit, winning the girl for himself.

William McGann does a good job of his first English version directorial assignment. Douglas Fairbanks Jr. is excellent as the American daredevil; although hampered by the lines given him he manages to inject enough humor and spontaneity into his role to make it interesting. Loretta Young is charming as the girl and handles her part well. Claude Allister gets most of the laughs with his portrayal of the American's friend.

If you must play this one, don't make too much fuss about it. Ease it in and get it by as fast as you can. It is no better or no worse than a lot of others you are playing, but coming from the Warner-First National studios, audiences will probably be more disappointed because of the fact.

Garrett Fort At Pathe

Garrett Fort has a desk at Pathe, writing the screen play for his original story, "The Second Shot," that will serve Helen Twelvetrees as a starring vehicle.

Dr. Kalmas Ailing

Dr. Kalmas, executive head of Technicolor, is confined to his home with sinus trouble.

John Mack Brown and MGM Split

Declining to appear in Universal's serial, "Battling With Buffalo Bill," John Mack Brown asked for—and received contract release from MGM yesterday. Brown, MGM contract player, had eight months to go with that company. Universal made deal with MGM to purchase balance of Brown's contract time, and assigned him to the serial. Player no want serial, and asked for contract release, which made it necessary to call off deal with "U" for actor's services. New lead for "Buffalo Bill" now sought by Universal.

Kay and Clive in 'Twenty-four Hours'

Clive Brook and Kay Francis have been cast for the leads in "24 Hours" to start at Paramount next week. It will be directed by Dudley Murphy and Marion Garing.

FWC Promotes, Switches

Fox West Coast has promoted Terry McDaniel to an executive chair in the home office and switched Les Clarke from the Pasadena Theatre to the Colorado to fill the McDaniel job. Al Baker, former assistant to McDaniel at the Colorado has been promoted to manager of the Pasadena.

Bruckman Leaves Lloyd

Clyde Bruckman, contract director for Harold Lloyd, obtained release from the term agreement. Bruckman figured he could make more pictures on free-lance basis to establish reputation and income.

Exhibs Protest Subs

(Continued from Page 1)

advantage of the theatre man in always substituting a worse picture than the one originally sold. Why don't they play on the level? If they are compelled to take a few out and put that many in, why not give us a run for our money and put back the equal of what they have taken out? If 1931-32 turns out to be what I think it will, this substitution menace will cause a complete rearrangement in selling for 1932-33, as exhibitors will not continue to take the wrong end of the bargain."

A check at many studios even at this early date, indicates that more than 35 per cent of the pictures sold or offered for sale will never see the inside of a theatre. The announcements each company made during April and May were just so many titles, for the most part, to have something on a contract to entice exhibitors.

The Fox organization grabs the yellow plums this year in not only selling a bunch of titles, many of which will never see production, but they carried the thing a few steps further in selling casts, in many cases, where people mentioned were not even in the employ of the company at the time the announcements were made.

There is hardly a doubt but what a general exhibitor uprising is in the offing—around late Fall or early Winter as a result of substitutions.

THE Hollywood REPORTER

TODAY'S FILM NEWS TODAY

Vol. V. No. 8. Price 10c. Friday, June 19, 1931

SUBS WORRY EXHIBS

Replacements Run High As 35 Per Cent; Condition This Year Is Worse Than Ever

The present year will probably see more substitutions in the product exhibitors receive than at any time in the history of the industry. This is due to the extreme uncertainty on the part of every studio on what to make and how to make it.

IF PRODUCERS had their ears open to public demand in the entertainment line they could not miss the current popularity of action pictures and westerns.

Make no mistake about it—westerns are coming back. In fact, they are back—and strong. Exhibitors are booking the few that are on the market, and demanding more to satisfy their patrons' wishes.

Westerns did a fade-out about five years ago, due more to over-supply than any other cause. In the years 1922 to 1925, major companies and indpendents turned out more than 150 five-reel westerns annually. A glutted market of cheap product swept the western into the discard.

RETURN of the outdoor action pictures to public favor is established. Independent exchangemen are buying limousines again from profits of westerns already released.

Let's take one specific case. M. H. Hoffman sold a western series starring Hoot Gibson on the state right market. Buyer for California, operating exchanges in Los Angeles and San Francisco, ordered two prints for each office. First picture was released, and exchange deluged with bookings. Made it necessary for him to order eight more prints to cover the state. Which, on the same percentage basis for entire country would mean at least 125 prints on each western—a total never reached in the state right field insofar as westerns were concerned.

Same producer sold his series of westerns to an exchangeman having offices in Washington and Philadelphia. Entire cost of first picture was recouped in the Washington territory, giving the buyer the entire gross of Philadelphia as a clear profit.

DON'T forget the independent exchange is forced to fight for business—it cannot force theatres to take westerns on block buying with other pictures, as the major companies do to push product. The widespread showing of westerns is a true indication of the trend of public taste in film entertainment.

Perhaps it's the natural revolution of theatre-goers aginst the so-called sophisticated pictures developed by major producers during the past two years. However, westerns are hot. Plenty hot.

The practice of substituting one picture for another has grown in leaps and bounds during the past five years, always getting wild squawks from exhibitors, and nothing being done about it.

One exhibitor told this publication yesterday: "We realize what producers are up against. We can understand why some substitutions are necessary, but there seems little reason for producers and distributors taking

(Continued on Page 3)

3 Majors Muffed 'Five Star Final'

New York—Telegraphic reports of the enthusiastic greeting given "Five Star Final" in Hollywood Tuesday night have reached Broadway and are causing executives of three major companies headaches of noble dimensions.

Paramount, Radio and Fox have the weeps and have barred "Final" conversation in their sanctums. Paramount turned the play down because of their fear of censorship and newspapers. Radio would "not have the thing on their lot" and Fox let its option lapse because "Mr. Sheehan did not think it would make a good picture."

George Cukor To Direct Para's 'Girls About Town'

George Cukor, recently arrived from New York, has been assigned the direction of Paramount's "Girls About Town," an original story by Zoe Akins. Kay Francis only player cast so far.

Bill Wellman To Para

William Wellman has been borrowed by Paramount to direct "The Marines Have Landed." Cast so far is William Boyd, Buddy Rogers, Charles Starrett, Gene Pallette and Stuart Erwin. Production to start about July 20.

Tully Writes Chatter?

New York—Christy Walsh is understood to have a deal on with Jim Tully to write a Hollywood chatter column which will run in all the papers carrying the Walsh sport stuff. Tully is due in Hollywood next Sunday.

Radio Seeks Dix Successor

With future contract deal between Radio and Richard Dix now a standoff, company is searching for likely candidate to star in "Frontier."

Clive Brook and Paramount Bicker

Clive Brook and Paramount are about to part. All over $250 a week. Paramount wants him to continue on his old salary and Brook insists his increase be met according to the option contract.

If nothing is done Brook will be finished August 28. He is at present working in "Silence" and will go into "24 Hours" next week, with "Dover Road" being sandwiched in during the next thirty days.

Harris Leaving Para

Robert Harris, Paramount supervisor, is leaving that organization this week. Friendly disagreement between the two the reason. Harris has plans but won't announce them at this time.

Wall Street Applesauce

New York — Commission houses in Wall Street are advising their patrons that the motion picture industry will lower admission prices in theatres down to a 30 cent average, instead of the present 35, thereby causing a larger attendance.

One Year Probation Ruled By Academy

"One year's probation" will be the rule hence before any one becomes a full-fledged member of the Academy of Motion Picture Arts and Sciences.

Newcomers will be invited to "associate" membership only. Then, once each year, the board of directors, on recommendation of the Branch Executive Committees and the Membership Committee will select those who they feel are entitled to full membership.

Full membership will be limited to those "who have accomplished distinguished work or acquired distinguished standing in or made valuable contributions to the production branches of the motion picture industry."

Report FWC Turns Back Losing Northern Houses

Seattle—Local reports state Fox West Coast is turning back the Dolan-Taylor circuit to the original operators. Circuit of ten houses in Washington was purchased by FWC about a year ago, with the chain deciding to unload when business dropped. O. T. Taylor is back in town from Los Angeles to resume active management of the Dolan-Taylor group.

TRUST LAWS BLOCK IDEA OF PAT CASEY OFFICE

Pat Casey's central booking office for clearing of all players—stars and otherwise—is definitely off. Casey has spent nearly two years trying to sell producers on idea of establishing central casting office for casting and salary setting similar to old UBO vaude clearing house.

The stumbling block has been the legal status of the proposed Casey office. Group action for bargaining with talent and setting salaries would come under the Sherman trust laws.

Attorneys realize that mere announcement fo central booking office would find dozens of players complaining to the Department of Justice, resulting in immediate influx of government investigators to get evidence of law violation.

We are mighty pleased to announce that we have received or been pledged $10,000 for the Children's Lunch Fund by:

Don Alvarado
Zoe Akins
Harry Beaumont
Richard Bennett
Sally Blane
Melville Brown
Frank Butler
C. Graham Baker
Katherine Barnes
George Beranger
Phil Berg
Clara Blandick
Malcolm Stuart Boylan
Martin Broones
J. E. Brulatour
Stanley Bergerman
Carman Barnes
Charles Bickford
Ronald Colman
Kate Corbaley
Kerry Clarke
Ruth Collier
Tom Conlon
John Considine, Jr.
Donald Cook
George Cukor
Dorothy B. Cormack
(for RKO steno dept.)
Jack Cummings
Frank Capra
Lester Cowan

Irving Cummings
Wm. H. Daniels
Delmer Daves
Richard Day
Wm. C. DeMille
Karl Dane
Marie Dressler
Emma Dunn
Marquis de la Falaise
John C. Fowler
Alec B. Francis
Blanche Frederici
Francis Edwards Faragoh
John Farrow
Jacques Feyder
B. P. Fineman
Sidney Fox
Tay Garnett
John Gilbert
Chas. A. Greene
Howard J. Green
Becky Gardner
Cedric Gibbons
M. E. Greenwood
Jean Harlow
Percy Heath
Henry Henigson
Edward Everett Horton
Rupert Hughes
Victor Halperin
Raymond Hatton
Jean Hersholt
Norman Houston
Arthur Hoyt
Cyril Hume
Bernie Hyman
Fred Jackman
De Witt Jennings
F. Joyce-M. Selznick
Bud Jamieson
Edward Kaufman
Theodore Kosloff School
George Kelly
Arthur Landau
John Lancaster
William LeBaron
Al Lewin
Harry Lichtig

Frank Lloyd
Edward J. Luddy
Louis Lighton
Elissa Landi
Michael C. Levee
Chas. McArthur
Frank McGlynn
Eddie Mannix
Max Marcin
Douglas MacLean
Frances Marion
Edwin Justus Mayer
Adolphe Menjou
John Miljan
Wesley C. Miller
Bertram Millhauser
Willard Mack
Rouben Mamoulian
Gene Markey
Tully Marshall
Sam Marx
John Meehan
Bess Meredyth
Wm. Morris office
Leo Morrison
Paul Muni
Zion Myers
Conrad Nagel
Warren Newcombe
Fred Niblo
George O'Brien
Anita Page
Ben Piazza
Harry Pollard
Leonard Praskins
Louella Parsons
Aileen Pringle
Harry Rapf
Tom Reed
Maurice Revnes
Mr. and Mrs. J. Robertson
Wells Root
Joe Rapf
Charles Riesner
Edward G. Robinson
Chas. R. Rogers
Benny Rubin
Ivan S. Simpson

J. I. Schnitzer
Herman Shumlin
C. Aubrey Smith
I. M. Sackin
Al Santell
Zelda Sears
Robert T. Shannon
Paul Sloane
C. Gardner Sullivan
Slim Summerville
Ralph Spence
Sylvia Thalberg
Dave Thompson
Ben Thau
Ernest Torrence
Wanda Tuchock
Estelle Taylor
Eve Unsell
Bayard Veiller
W. S. Van Dyke
Edgar Allen Woolf
Robert Woolsey
Richard Wallace
E. Alyn Warren
Larry Weingarten
William Wellman
Jules White
Harry Wurtzel
Sol Wurtzel
Roland Young

WILL YOU HELP RAISE The Other $10,000 Necessary?

CONTRIBUTIONS MAY BE SENT TO PAUL BERN, IN CARE OF METRO-GOLDWYN-MAYER STUDIOS AT CULVER CITY

This Space Gladly Donated by The Hollywood Reporter

THE REPORTER

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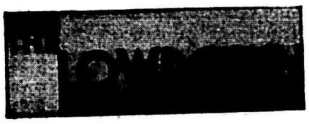


The Santa Monica sun and Hollywood rum proved too much for a young Universal player over the week-end. The results were most embarrassing to her hostess, one of our best directors, and the actress he had brought there. During the course of the evening, the drinking brunette threw herself dramatically upon the sand and began screaming: "He (the director) loves me, and I love him, and that blue-eyed baby can't have him—etc., etc.—" Whereupon, she was rushed to an upstairs room, where she continued screaming until the director was sent for. Forty-five minutes later they emerged, the brunette announcing that they would be married in a few days. The blonde said it was O. K. with her. The director was abashed. Hours later, the director, still abashed, drove BOTH of them home. Whether to the brunette's, the blonde's or his own domain, nobody knows. But that he will remain a bachelor indefinitely, EVERYBODY knows!

•

That perplexing and elusive accent of Samuel Hoffenstein's is, believe it or not, really a slight Irish brogue. There are those who say that it was unconsciously acquired through his constant reading and devotion to Irish poets, (Sam himself is no mean versifier) and others say it was acquired quite "naturally" at the University of Dublin.

•

A stage comedienne, who came out here a few weeks ago to make a picture, was very late for a dinner engagement at the Garden of Allah the other night. And this is why . . . Passing one of the many bungalows on the way to her destination, a domestic scene suddenly familiar, caught her eye . . . A lighted room, her ex-actor-husband, and his socially prominent wife were a temptation she couldn't resist spying upon. Besides, they hadn't pulled the blinds down. P. S. The comedienne missed the soup course but she had a lotta laughs.

JUNIOR ON WAY HOME WITH NEW BANKROLL

Carl Laemmle Jr., after several weeks in the east, will return to Hollywood firmly entrenched as Universal studio general manager with the title of second vice-president, a reported heavy new bank roll, and fairly definite plans for the studio's immediate future.

Junior arrives Sunday night and will report to the studio early Monday morning with a little bag of tricks outlined in New York by Laemmle Sr. and the home office moguls.

His first consideration will be the production of "Strictly Dishonorable," which he is personally supervising.

His second interest will be "Graft," by A. B. Barringer, which Christie Cabanne will direct. Third will be "The Spirit of Notre Dame" which will star Lew Ayres. E. Richard Schayer and Dale Van Every are on the story.

Pictures canceled on the current program during Junior's absence from the studio will remain definitely off the schedule.

Further indications of a sudden brace-up in activities on the "U" lot are fortified by the canceled trip to Europe which Carl Laemmle contemplated for the latter part of this month. Laemmle Sr. will return to Hollywood within two weeks.

Three-Reeler Series Planned By Universal

Universal is considering placing a group of three-reel comedies on its current program.

One is now being made starring Slim Summerville titled "First To Fight." Originally shot as a two-reeler, added scenes are now being shot and the film will be released in three full reels.

Test showings of "First to Fight" will determine the future of the three-reel comedy program.

Fresh Tiffany Dough

(Continued from Page 1)

ment, L. A. Young has chance of recouping part of millions sunk in Tiffany during past several years, but is relieved of any further financing of the outfit.

Tiffany uses Educational exchanges for physical distribution of product only—and on percentage basis. This is expected to save few hundred thousand yearly for Tiffany through eliminating exchange system.

Phil Goldstone continues in charge of Tiffany production here, on his own terms of no contract. He will produce 20 features and 8 westerns, latter starring Ken Maynard. In addition, Trem Carr delivers 8 Bob Steele westerns; and James Cruze will produce 6 features for the year on original contract made year ago for two year period.

Goldstone starts "Morals for Women" Saturday. Gene Lewis will direct, with story by Frances Hyland. Cast includes: Bessie Love, Conway Tearle, Emma Dunne, Natalie Moorhead, Lina Basquette and Ben Alexander.

"The Monster Kills," Scott Darling original, script and dialogue, gets going Monday with Frank Strayer directing. Alice White has featured spot.

Third on new program, "Left Over Ladies" is slated to start next Wednesday. Robert Preznell is adapting and dialoguing from story by Ursula Parrott. Other early pictures in preparation include: "Men of the Night," original by Florence Wagner, with adaptation and dialogue by Robert Lee; "X Marks the Spot," revamped into newspaper melodrama, with Florence Ryerson adapting; and "Luxury Girl," being adapted by Olga Printzlau.

Ken Maynard's next starring western, "Range Law," is also slated to start early next week.

Beg Pardon Department

Our agents on field duty in the research department have cabled us that the correct spelling of the famous director's name is Melville Brown. Our fatuous editorial, proofreading and printing departments had unfortunately referred to him as Alma Brown. This was corrected to Melvin Brown, which was also a mistake.

Mendes Not Removed

Our story yesterday that Lothar Mendes had been taken off the production of "No One Man" was incorrect. Mendes was not taken off because the production is not under way as yet. When it starts, Mendes will be the director.

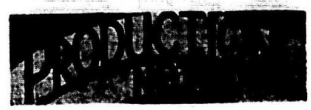
'Cohens and Kellys In Hollywood' For Next

Universal's sixth annual Jewish-Irish production co-starring George Sidney and Charlie Murray will bring the team to Hollywood. Title is set for "The Cohens and Kellys in Hollywood" and Lewis Cooper is preparing the story treatment.

Rogell To 'Suicide Fleet'

Charles R. Rogers has assigned the direction of Bill Boyd in "Suicide Fleet" to Al Rogell. The story is an original by Lew Lipton with adaptation and dialogue by Marion Jackson.

Shooting will not start for several weeks.



Universal has assigned Russell Mack to direct "Spirit of Notre Dame," scheduled for August production with Lew Ayres, Frank Carideo and John Mack Brown. Stock shots of football action at Notre Dame were made by Al Kelly, when the latter was in South Bend making the football shorts explaining the Notre Dame system.

•

Vera Paton, former assistant in Radio publicity department, gets break with bit in "Kisses By Command."

•

Lucille Powers and Fletcher Norton added to cast of Charles Hutchinson feature at Tec-Art. May office closed deals.

•

Ruth Renick, out of pictures since 1921, returns to screen in cast of Para's "Silence." Player in legit stock for past 10 years.

•

Col. Wynn Wynn, former British army officer in India, added to technical staff of Radio's "Sphinx Has Spoken."

•

Kay Deslys and Dorothy Wolbert added to cast of "Sphinx Has Spoken" at Radio.

•

Richard Arlen will play a dramatic role with Irving Pichel in "The Man With Red Hair" at Paramount.

•

G. Pat Collins goes East July 15 to go into Broadway show for Schwab and Mandell.

•

Olive Cooper and Phyllis Crane added to cast of Jimmy Gleason's current Pathe short.

De Leon Handling Warner Foreign Version Pix

Anthony De Leon heads Warners' foreign version department for editing, titling and synchronizing company's pictures in various languages. New department established after Warners discontinued making talkers in various languages.

Junior Kohler Working

Fred Kohler Jr., son of the screen heavy, has a role in RKO-Pathe's production "The Mad Marriage," now shooting on location at Catalina.

15 MATINEES MONDAY FOR HUNGRY CHILDREN

Fifteen special kid matinees will be staged Monday for collection of foodstuffs which can be used to feed hungry school children being taken care of by Parent-Teacher Associations over the summer months.

Fox West Coast is cooperating with P. T. A. on the stunt, with event getting widespread plug in churches, schools, radio broadcasts, etc. to obtain maximum results.

Special pictures of kid appeal will be shown at each of 15 FWC houses Monday, with admission pegged at canned foodstuffs, milk tokens, jams, etc. FWC is donating all theatres with employees; operators' union requests members work free; exchanges provide pictures; and Tony Martin is delivering posters gratis. Willis Hemingway of FWC is in charge of the circuit details.

Theatres staging the matinees Monday include: Beverly, Apollo, Carmel, Figueroa, Belmont, Starland, La Brea, Stadium, Highland, Mesa, Boulevard, West Adams, Balboa, Golden Gate, Uptown, Rosemary and Wilshire.

LEROY RANKS TOP HONORS WITH DIRECTION OF 'FINAL'

Robinson, Warner, Marsh Hits of Cast

"FIVE STAR FINAL"
First National

Direction.....Mervyn LeRoy
From play by.....Louis Weitzenkorn
Screen Play.....Byron Morgan
Photography.....Sol Polito
Film Editor.....Frank Ware
Starring.....Edward G. Robinson
Supporting Cast: H. B. Warner, Marian Marsh, Anthony Bushell, George E. Stone, Frances Starr, Ona Munson.

Boyohboy ohboy, would we like to make a lot of prophecies as to what this one can do, should do and WILL do for exhibitors throughout the land! "Five Star Final" will undoubtedly be heralded by the world as one of, if not the greatest picture since the inception of talkies. "Five Star Final" has sweep and power. It carries truth and human interest in every foot of film; it hammers on the emotions, and packs a terrific punch. What writing! What direction — what a cast! AND what a PICTURE!

Where its illustrious predecessor, "Front Page" stressed satire and comedy "Five Star Final" tears in with the drama and tragedy which is the daily lot of a daily journal. It is a bitter, vituperative expose of the slimy methods employed by "yellow" tabloids in their lust for filth and circulation. That it is a searing portrait of a certain publisher in particular is evident, for Weitzenkorn, the author, served his "time" in the employ of the tabloids—and that is why every word rings true. That is why every one who views "Five Star Final," whether he be child or grandparent, will get something personally out of it. Drama, comedy, tragedy, satire, hypocrisy, lust, love, LIFE—are in its reels. In it the world will see TODAY—and recognize it. And that's why "Five Star Final" is a WOW!

For the uncommon good sense to adhere so faithfully to the play in every detail, we congratulate the producers, and Byron Morgan for his adaptation. It must have been a perfect script.

For the pace he has maintained, and the understanding he has shown in his expect direction, we congratulate Mervin Le Roy. Nothing can stop him now.

Technically and photographically, the picture is marvelous.

Edward Robinson, as the managing editor, hating the swinish hypocrisy around him, gave a grand and sympathetic performance of a man torn between duty and compassion. His final scenes, when he "lets 'em have it" should be good for some cheers any time. It is a long while since H. B. Warner has had a chance to wring our hearts as he does in this picture. His scene, before he joins his wife in suicide (because their past has been dug up and their lives ruined thereby) is as fine a piece of work as we have ever witnessed. Marian Marsh, as the innocently victimized daughter, comes through at the finish with some dramatics that would do credit to many a more seasoned trouper. She proves herself a real as well as beautiful little actress.

Oscar Apfel as the publisher, George E. Stone as "Siggie," Boris Karlov as Ichabod, Aline McMahon, Ona Munson and Frances Starr—all were excellent. Anthony Bushell and Purnell Pratt, with little to do, were good. P. S. We liked the office boy.

There can be no over-playing of "Five Star Final"—no matter what the billboards say—it goes double in real entertainment value of the picture. There are laughs and tears for everybody—the picture strikes home—that makes it everybody's picture.

Weitzenkorn Lauds Handling of Story

Louis Weitzenkorn, author of "Five Star Final," was the happiest man at Tuesday night's preview. He was passing the hand of congratulation to any and everybody that had anything to do with the filming of his story and told a reporter for this paper: "I'm afraid I am one author who can't find any complaint with his story as done in pictures. Mervyn LeRoy did a beautiful job with the direction, Byron Morgan was excellent in his screen adaptation. The entire cast headed by Edward Robinson was outstanding. I congratulate Warners and hope that all authors will be accorded the fine treatment of their material given me by that organization."

Red Grange Serial Started By Mascot

Nat Levine, president of Mascot, is readying production of Red Grange 12-episode serial, "Galloping Ghost" which starts next week. Mascot completed "Vanishing Legion," Harry Carey chapter play, this week.

'Mickey' Output Tilted

Larry Darmour has increased his production schedule on the Mickey (Himself) McGuire series of comedies.

Original schedule of one a month has been raised to two beginning this month. The two for June are "Mickey's Rebellion" and "Mickey's Wildcats." Albert Herman is supervising.

Sally Sweet With 'U'

Sally Sweet, entertainer at George Olsen's Club, makes her picture debut with Slim Summerville in his current comedy as yet untitled. Harry Edwards is directing.

Writing Hoot Original

Jack Natteford, story editor of Allied, is writing original and screen play of "Hard Hombre," slated as third Hoot Gibson western for Allied.

Hughes Starts Two Pictures Monday

"Scarface" and "Age For Love" will be placed in production by Howard Hughes Monday, giving Caddo three pictures in production, the other being "Sky Devils."

"Scarface" will be directed by Howard Hawks with Paul Muni, Osgood Perkins and Karen Morley principals cast so far. "Age For Love" will be directed by Frank Lloyd with Billie Dove starred and Edward Everett Horton, Mary Duncan and Charles Starret and Ralph Bellamy in the cast.

Goldwyn and UA Lot in Turmoil As Autos Kiss

There was a hectic hour on the United Artists lot yesterday morning with many hands wagging amid the wild shouts of executives, lot attendants and Sam Goldwyn.

Goldwyn entering the lot in his big car almost wrecked a Caddo car. Sam became excited and ordered the driver and car from the lot, Caddo or no Caddo. Abe Lehr and all the executive heads of UA joined the excited Goldwyn and a merry time was had by all.

Tape measures, telescopes, cameras and other implements were brought into play in the hope of placing the blame. When it was all boiled down it was found that the speed limit had been violated by the man who had established it: Goldwyn!

Extras Signed On Weekly Basis By Fox Studios

With calls for extra work few and far between, and of brief duration, a group of boys and girls fell into a lucky one at Fox the other day.

Studio signed some thirty to weekly contracts at a flat rate to work in "The Spider." It is understood Fox will follow this policy wherever possible in other pictures. Studio saves money and extra talent gets steady work—for a time.

Radio Still Seeks Juvenile

Wesley Ruggles is still looking for juvenile lead for his next for Radio, "Are These Our Children?" Besides testing candidates here, company is now shooting tests in New York of likely youths for the part.

Sale Comedy for Carthay

Chic Sale's first two-reel comedy for Radio, "Cowslips," goes into the Carthay Circle on program with "Rebound."

Two Silents on Main St.

With sound installation going into Wonderland Theatre on Main Street this week, only two silent houses are left in operation in Los Angeles. Both are in Main and First district, grinding silent westerns at 5 and 10 cents.

Educational Plans 128 For Season

Educational will release one hundred and twenty-eight pictures on its 1931-32 program. Total is composed of 52 two-reel comedies and 76 one-reel subjects.

Mack Sennett will deliver 26 two-reelers including eight starring Andy Clyde, six Featurettes, and twelve comedies with Harry Gribbon, Patsy O'Leary and Marion Sayers.

Al Christie will make eight two-reelers. C. C. Burr will contribute six Torchy comedies featuring Ray Cooke. There will also be six Mermaids and six Ideal comedies produced at the Educational studio.

The one-reel group includes six Mack Sennett "Cannibals of the Deep;" twelve Sennett Brevities of his own color; thirteen Romantic Journeys; thirteen Cameo slapstick comedies; six Lyman Howe's Hodge Podge; and twenty-six Paul Terry cartoons, Terry-Toons.

Third Masquer Comedy Goes Into Production

Third of the Masquers' series of six comedies being produced and distributed by RKO-Pathe under a special agreement went into production yesterday.

Title is "The Great Junction Hotel" and scores of stage and screen names are playing roles in it. Those already working in the picture include Edward Everett Horton, Patsy Ruth Miller, Harry Gribbon, Max Davidson, Lucien Littlefield, Lionel Belmore, Richard Carle, Tom Wilson, Tom Dugan, Hank Mann.

William Beaudine is directing. Story is an original by Lew Lipton. Continuity and adaptation by Ralph Ceder.

Paramount's Hot Tie-Up

Paramount has tied in with Fathers' Day as a neat exploitation bit for star and featured players.

Department and haberdashery stores throughout the country are displaying enlarged Postal telegrams signed by Paramount players reminding the public of Fathers' Day, June 23, with a picture of the signer up in the right hand corner.

'Dragon' Cast Complete

Complete cast of Para's "Daughter of the Dragon" includes: Anna May Wong, Sessue Hayakawa, Bramwell Fletcher, Frances Dade, Holmes Herbert, Lawrence Grant, Nicholas Sousanin, Nella Walker, Harold Minjier, E. Allyn Warren, Harrington Reynolds, Olaf Hytten, Tetsu Womai, Oie Chan, George Kuwa. Lloyd Corrigan directing.

Joan Peers In 'Cuts In'

Joan Peers, stage and screen player, has been signed by RKO-Pathe for the feminine lead opposite Eddie Quillan in "Eddie Cuts In." Ginger Rogers has the other feminine role, while Robert Armstrong is featured. Shooting started yesterday with Al Rogell directing.

Adapting 'Secret Service'

Radio has assigned Gerrit Lloyd to adapt and dialogue "Secret Service," Richard Dix's next starring pix for that company. Picture is final on present contract of Dix with Radio.

THE Hollywood REPORTER

Vol. V. No. 7. Price 10c. TODAY'S FILM NEWS TODAY Thursday, June 18, 1931

'FIVE STAR FINAL' WOWS

Picture One of Greatest Since Inception of Talkies; Tremendous B. O. Appeal

Warner Bros. previewed their First National production of the Louis Weitzenkorn play "Five Star Final" Tuesday night at the Forum Theatre. When the screening was over the huge audience realized it had just witnessed one of the finest pictures since the inception of talkies and a production that is certain to establish new box-office records wherever played.

The screen play is even better than the stage version that has been standing them up in New York nightly since its premiere months ago and will reflect lasting credit to the Warners, Hal Wallis, First National production head during its production, Mervyn LeRoy, the director, and the entire Warner-First National staff.

With "Five Star Final" the Warners add another notch to their extremely long list of box-office successes of the past twelve months.

The review of this production appears on page 3.

TODAY's issue of this publication is pretty much a Warner edition. And why not? If you were one of the fortunate who saw the preview of "Five Star Final" you would not begrudge Warners one inch of our type space. They are entitled to it because of their extremely fine production. Fine from every point of view.

"Five Star Final" is the answer to the exhibitors' daily prayer and will furnish a pad of good old U. S. currency for their knee-bending for weeks after they have played the picture.

A LOT of the second guessers were around yesterday with: "Warners could not miss with that one—it was a natural." But we say Warners could have missed with it had they been foolish enough to give Weitzenkorn's play a "screen treatment," the type treatment that has ruined more good pictures than any other single factor.

Jack Warner, Hal Wallis, Graham Baker and Mervyn LeRoy stood flat-footed in their demands that a picture treatment of "Five Star Final" MUST BE a continuity for shooting, nothing more and nothing less. All the values of the play MUST stay in—and they stayed in.

THIS move of Warners should encourage other producers in taking advantage of material purchased to the extent of calling a halt on screen treatments that have written assured successes into box-office flops.

We congratulate Warners and everyone who had anything to do with this production. Frankly, it was no surprise to us. We had seen the play and figured they would do just what they did because of their guts in making possible such hits as "Doorway to Hell," "Little Caesar," "Public Enemy," "Smart Money," "Night Nurse" and others. We say guts because no other studios have been taking chances on pictures without the old formula—a formula that is dead, whose death few seem to realize. Warners have been striving for something different and gambled a lot of money on their guess.

It looks like a big Warner year.

Hays Seeks B. O. Info From Exhibs

The Hays organization has issued a questionnaire seeking advice from exhibitors on what pictures are best and worst at the box-office and in the public mind.

The information sought primarily is "what type of pictures are distasteful and on the decline in public favor."

It is the hope of the Hays group that this nation-wide survey will prove a barometer of production requirements.

Loses Tiffany Suit

John S. Peters lost $4200 suit against Tiffany when Judge Guy Bush gave judgment for the defendant. Peters claimed company employed him as technical director on an army picture.

Lupe Velez At Palace

New York.—Lupe Velez will headline the Palace bill next week. The Mexican star expects to return to Hollywood immediately afterward.

Exhibs Squawk On Airing Dough Data

Disseminating information regarding a "house check" on either percentage or straight rentals by exchanges to a rival theatre or to rival exchange managers has been branded as a "breach of contract" by the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware.

Several actual cases have been proved wherein exhibitors were shown statements of grosses of certain productions in other houses, which were the basis for a resolution drawn up by the theatre operators and sent to the Hays organization, all distributors, trade press, and other exhibitor groups.

The resolution demands that a stop be put to such practice at once, branding it as "unfair, unethical and a complete violation of contract."

Hughes-Franklin Get Melrose Theatre

Melrose Theatre has been added to Hughes-Franklin circuit. Ben Berinstein sold lease he acquired two months ago to H-F.

N.Y. Stage After Clara

New York.—Reported here that James W. Elliott is making overtures to Clara Bow, now blonde, to star in his stage production "Goodby in the Morning," which will hit the boards in the fall.

Buckman Eastwarding

Sidney Buckman, Paramount scenarist, is on his way to New York, to visit his ill father.

Philly Deluxer Closes; Poor Product Blamed

Philadelphia.—The Boyd, one of the ace houses here for Warner-Stanley circuit, shut last week with current cycle of poor pictures blamed for the closing. Theater seats 2500, with heavy weekly nut. Losses during closing limited to rent, with chances house stays dark till middle fall.

Pay 'Padder' on Probation

Pleading guilty to two charges of forgery, James H. McDonald was granted five-year probation, but spends one year in county jail as part of sentence. McDonald was accused of padding Pathe studio payroll $3418 while employed as assistant superintendent.

A New Fineman Star

A six and one-half pound baby girl was born to Mrs. B. P. Fineman, wife of the young MGM executive, yesterday afternoon at four o'clock. The mother, who was formerly Margaret De Mille, and infant are doing beautifully and Bernie is passing cigars.

FRESH TIFFANY DOUGH; PLANT OPENS SATURDAY

With eastern bankers underwriting budget for Tiffany production schedule during the coming year, company's local plant resumes operations Saturday, with initial picture on next season program starting.

Educational takes no active part in the financing of Tiffany. Deal was finally made whereby Tiff will use income from pictures already released for production budget, and deficiencies will be advanced against negatives by New York bankers friendly to Educational. Under agree-

(Continued on Page 2)

Publix Execs Watching House Manager Ad Copy

New York.—Publicity and advertising executives of Publix in New York headquarters are keeping close watch on copy of house managers. Orders have gone out making it clear that any change in readers or advertising matter to emphasize sex or luridly to play up crime or anything else objectionable will not be tolerated. Publix insists on clean, wholesome policy.

'EAST OF BORNEO' PREVIEWS LIKE ANOTHER 'TRADER'

Story's Slimness Offset By Camera

"EAST OF BORNEO"
Universal

Direction George Melford
Story by Dale Van Every
Screen Play by Edwin Knopf
Recording by C. Roy Hunter
Photography by George Robinson
Film Edited by Arthur Tavares

Cast: Rose Hobart, Charles Bickford, Lupita Tovar, Georges Renevant, Noble Johnson.

What Irving Thalberg did with "Trader Horn," and the industry agrees that he did plenty, Junior Laemmle bids fair to do with "East of Borneo."

Some months ago Universal sponsored an expedition, led by Harry Garson, into the wilds of Borneo. The object of it was . . . authentic scenes of jungle life—natives, animals . . . the creatures of the jungle and whatever Borneo has that other parts of the country, excepting Hollywood, may not have.

With a very slender story, plus the Borneo shots—Junior has succeeded in turning out a picture . . . good box-office entertainment . . . plus advertising and exploitation possibilities, something equally important with cast and story these days.

The film opens with the heroine landing on the coast of Borneo. She is seeking a lost husband, who she soon finds has gone into the heart of the jungle as the court physician to the reigning prince. Told that the journey inland is tremendously dangerous she braves the risk and sets out for the prince's castle. There is the trip up the river with the interesting jungle inhabitants providing the sound accompaniment.

Arriving at the palace she is royally welcomed by the prince but ignored by her husband who is still pretty much chagrined at her for having deserted him two years before rather than face poverty with him. Since he had changed his name and the wife is still using his correct one, the prince is unaware of their relationship.

Some tense situations are worked between the husband and wife, and between the wife and prince, with the latter showing an unconcealed desire for the white woman.

Failing to convince her husband of the sincerity of her affection for him, and after witnessing an example of the prince's particular form of amusement: feeding offenders to the crocodiles that swarm the river, the wife decides she will leave.

The prince insists upon her staying. She flees to the husband for protection and he attempts to rescue her. They are apprehended by the prince and returned, with the husband facing the prospect of being sacrificed to the crocodiles.

In a very crude attempt, which no one can blame the prince from resenting, the wife makes an effort to obtain release of her husband. Failing, she falls back on the time-honored custom and shoots the villain. He is mortally wounded, the volcano which gave birth to his first ancestor begins to erupt and as his life ebbs the lava pours forth stronger and stronger, finally to demolish the small kingdom, but not before the husband and wife escape to the river, with a three days' journey and reconciliation ahead.

Somebody at Universal deserves credit for the process shots and the miniatures that have been used in the filming. Seldom has a better job been done . . . we doubt, very much, if Borneo or any other country could have provided natural backgrounds one-half as interesting as these that have been manufactured.

For all its slender story, "East of Borneo" builds gradually and even though the need of further cutting was apparent at the preview it's a safe bet that Universal has another box-office winner with this attraction.

Who'll Pay Admissions?

Adv. in Examiner—
WANTED—Young lady with car. Furnish transportation. Accompany film critic to previews almost night and some days in studios. Box C-34639.

Burr Issues Call

First of the new "Torchy" comedies featuring the young comedian, Ray Cooke, is scheduled to go into production about July 6 at the Educational studio.

All former bit players who have appeared in any Burr production, silent or talkie, are requested to send in their present address and phone numbers to the producer. George E. Stone, Edmund Breese, Jacqueline Logan, Norma Shearer, Dorothy Mackaill, Billie Dove and Clara Bow need not reply, as their terms "talkie" a bit too much for the producer.

Deep Sea Shorts for MGM

MGM will release two or three single reels devoted to deep-sea fishing in series of sport shorts. Camera crew and staff returned from southwest coast of Mexico this week with several thousand feet of film for cutting to the single reels.

Radio Stores Music

Radio Pictures has augmented its background music laboratory with the addition of 10,000 feet of score which will be used as thematic music in forthcoming productions. Max Steiner supervised the recording.

Arthur Carewe At Radio

Arthur Edwin Carewe has been added to the cast of "Kisses By Command," a Radio picture which stars Ivan Libedeff with Richard Boleslavsky the director.

'Yellow Ticket' July 6

Starting date for Rowland Brown's production, "The Yelow Ticket" at Fox, is scheduled for July 6.

Edwards May Do More For Columbia Release

A deal is reported to be on between Harry D. Edwards and Columbia calling for a series of pictures which Edwards will produce and Columbia release.

Edwards' production "The Pagan Lady," classed as number one on Columbia's new release schedule, is said to be carrying much weight in bringing the deal to a head.

Allen Supervises Westerns

Fred Allen has been set as supervisor of Pathe Western features to be made with Tom Keene (formerly George Duryea). Allen will function under Harry Joe Brown, Pathe producer. New exec was cutter and editor for Charles Rogers productions for several years.

Brenon-Lawson On Way

John Howard Lawson and Herbert Brenon arrive here from New York June 26. Both have been huddling on Lawson's newest story for Radio, "Daughter of Joy," which Brenon will direct. Mary Astor gets the star spot.

Kitty Kelly Re-signed

Kitty Kelly's option has been renewed at Raido and she has been cast opposite Rosco Ates in "Use Your Noodle." This young player is also slated for roles in "Peach-O'-Reno" and "Dance, Gigolo, Dance."

Mendes Off 'No One Man'

Lothar Mendes has been taken off assignment to direct "No One Man" for Paramount. New director not set, with chance free-lancer may be brought in for the job.

St. Polis-Wagner Cast

John St. Polis has been given a role in "Kisses By Command" at Radio and Pauline Wagner gets a part in "Fanny Foley Herself" at the same studio.

William Grew At Radio

William Grew, New York playwright, has been given the assignment to write the story for Clarke and McCullough's fourth Radio Pictures comedy.

Ruth Weston In 'Wives'

Ruth Weston has been assigned to a part in "Should Wives Work," which will co-star Mary Astor and Robert Ames at Radio.

'Guardsman' Starts Mon.

MGM starts 'Guardsman" Monday with Alfred Lunt and Lynn Fontanne in featured spots under direction of Sidney Franklin.

David Manners At Fox

David Manners has been signed by Fox for the role of the American journalist in "The Yellow Ticket."

Ralf Harolde Signed

Ralf Harolde has been assigned the major heavy role in Eddie Quillan's RKO-Pathe starring feature, "Eddie Cuts In."

Whale of a Show While It Lasted

Cleveland—The whale exhibition racket, one of the biggest payoffs in the outdoor field last year, has apparently folded up. Last of the whale-show boys was Ralph Hayward of San Diego, who sold his fish to the city for a permanent exhibit.

After nearly 50 years' desuetude, the whale-show business was revived last year. The whales are embalmed in glass tank cars and taken all over the country. Customers were charged two bits and up for a peek. Inlanders who had never seen a whale, and never expected to, went big for the idea. Company at Long Beach, California, that made the special cars and furnished the whales is said to have made a fortune.

Darmour Gets Names For 'Mystery Train'

Larry Darmour has an all-star cast for "Mystery Train," the first of this year's feature length, which went into production Tuesday. Those signed include Hedda Hopper, Bryant Washburn, Marceline Day and Nick Stuart.

Gable or Montgomery 'Hell Divers' Lead?

MGM is trying to decide on assignment for lead in "Hell Divers," formerly titled "Sea Eagles." Robert Montgomery and Clark Gable are candidates for the spot. George Hill will direct, with cast set to date including Wallace Beery, Leila Hyams and Marjorie Rambeau.

Sailors See 'Shipmates'

Reciprocating for cooperation of members of the crew of the U.S.S. Colorado during shooting of "Shipmates," MGM showed the picture on board the battleship Monday night.

Company took portable apparatus along and showing marked first time a sound picture was ever exhibited on battleship for audience. Bob Montgomery and Dorothy Jordan greeted the tars at the showing.

Holiday Good Title, Too

"Body and Soul" is the title of the Fox picture which introduced Elissa Landi to American audiences. It has been previously known as "Wine, Women and Sin," and "Women and Sin."
—N. Y. Times

"What," whats The New Yorker, "about "Wine, Women, Body, Soul and Sin?"

The Name Is Mel

In our production chart we have been carrying the name of Alma Brown on the direction credit for the Radio production of "Fanny Foley Herself." The right name is Mel—Melvin for short—Brown.

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LIONEL BARRYMORE'S *portrayal of Stephen Ashe in "A FREE SOUL" is considered one of the greatest performances ever given on the screen.*

A new long term contract for his services has been signed with
Metro-Goldwyn-Mayer

THE HOLLYWOOD REPORTER

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WRITERS PRODUCE ONLY ESOTERIC PLAYS HENCE

Beginning with the program of June 24-25, the stage of the Writers' Club goes strictly "esoteric," according to announcement yesterday.

Four plays to be presented are: "Red Hot Mamma!" "A Chinese Tragedy) directed by Hugo Ballen with a cast including Crawford Kent, "Jerry," George Harris and Heinie Conklin; "Coal" (The Harlot's Heritage) by Vernon Smith with Doris Lloyd, Sarah Padden, Ethel Prescott and John Arledge in the cast. Leon Gordon directing. "The Wife of Paul" by John Russell. Alphonse Ethier, Belle Mitchell, Hal Crane and Gordon Thorpe in the cast directed by Bounsden Hare; and "Ladies' Room" by Paul Gerard Smith and George Landy with a cast of Maude Fulton, Cecil Carrington, Marjorie Bennett and others.

After these are produced they will be published for private circulation

THE LOWDOWN

If you see a great big smile on Billy Haines' face these days—there is a good reason. Business is BOOMING! We refer to his interior decorating shop to which he devotes every minute between pictures. Billy has recently supervised the new beach house of Leila Hyams, and has personally decorated a suite of three dressing rooms for Joan Crawford. These are done in the Victorian manner, right to the last inch of wall-paper. Billy also has already disposed of two-thirds of a tremendous shipment of antique English glassware and crockery which arrived only a couple of weeks ago. He's a bit haggard—but happy.

•

We HEAR that the New York powers of a large picture company were more than upset over the recent signing of a star contract here, especially when they received the details and photographs. So much so that they flatly refused to pay the large salary assigned to her. The result being, so the story goes, that one of this organization's chiefs has decided to pay the star out of his own pocket. Well, he can afford it.

•

A screen writer has a system which he claims will save supervisors and production heads a lot of bother.

While writing a story, he changes title about a dozen times, thereby taking that responsibility off the shoulders of studio execs after they have purchased the yarn.

•

A young immaculately dressed agent, married to a picture ingenue, should watch his p's and q's and be more mindful of the many bows he is taking with his claims of putting over Robert Montgomery with MGM. He uses this line as a come-on to get other players on his clientele. As a matter of fact the star has been with the same agent who now handles him for many years, and was originally signed with MGM by his present manager. The bowtaker is sometimes called the pacing agent because of his habit of continually walking up and down the carpet of the executive offices he visits.

All Hollywood Suggests Stories For Negri Pix

Just about every free-lance writer in Hollywood and quite a few studio scenarists are contributing original yarns to RKO-Pathe as prospective vehicles for Pola Negri. But to date, studio executives are as far away from a final selection as ever.

Studio wants a straight dramatic story as Pola's initial talkie and as the star's accent is noticeable, no matter how slight, the story must make use of the accent in a logical manner

Wunder Academy V.-P.

The Board of Directors of the Academy of Motion Picture Arts and Sciences has elected Clinton Wunder to the office of Executive Vice-President. Mr. Wunder was formerly Executive Manager. As the official spokesman of the officers of the Academy before clubs and conventions, Wunder interprets that body to the theatre-goers, details the Academy's program of conciliation, art and technique development, technical progress, etc. On June 22 he will address the National Convention of the Federation of Music Clubs of America, in San Francisco.

'Devotion' Cast Set

With complete cast set, Robert Milton has started production of "Devotion," Ann Harding's next for Pathe. Leslie Howard and Robert Williams have featured spots, with balance of cast comprising Louise Glosser, Doris Lloyd, Allison Skipworth, Joan Carr, Ruth Weston, Joyce Coad, Douglas Scott, Tempe Pigott.

Dough and Mary to Ranch

Although back in Hollywood one week, Mary Pickford and Douglas Fairbanks hopped off yesterday from short vacation to their hideaway at Santa Fe Rancho. Expected back end of the week.

Greenwood Back at MGM

M. E. Greenwood, MGM exec, returned to his desk Tuesday after absence of two months due to illness.

Tradeviews

(Continued from Page 1)

Listening to Moe Silver causes you to wonder what is wrong with other theatre executives. His reasoning is so simple, his ideas so fool-proof, his showmanship so commonplace in the realm of showmen, that the whole scheme of his workings looks like child's play, but play that is saving Warners a young fortune in their West Coast operation.

Tex Guinan May Tour U. S. With Thirty Gals

New York.—It is talked about here that Texas Guinan wil capitalize on recent international publicity gained by being barred from France and barnstorm the United States with her 30 gals Said she will tour under the Shubert banner

If there aren't any more suckers in France or in Gotham, Tex figures there must still be a few in the sticks

Writers Buck Salary Cuts

Screen writers will not take salary cuts at this time, and will stand solidly together on this premise This salient point is embodied in the final report of writers' committees which have been meeting for the past three months

The report of main committee will be given to general meeting of all qualified screen writers at meeting next Monday night at Writers' Club Waldemar Young will be chairman, with Barney Glazer and Martin Flavin slated to give the main reports to the group before the conferences with producers.

Sloman To New York

With "Murder By the Clock" completed at local Paramount lot, Ed Sloman packs his bags for immediate trip to New York to direct Nancy Carroll in "Wild Beauty" at the Para Astoria plant.

Dane, Arthur East for Para

George K. Arthur and Karl Dane leave for New York Tuesday to start work on their series of short comedies to be made for Para at the Astoria studios.

'U' Unit on Cattle Shots

Universal has shipped camera crew and staff to Sonora County to get cattle stampede and roundup shots for "Lasca of Rio Grande."

Bob Hill to Direct Western

Bob Hill will direct Tom Keene in latter's first starring western for Pathe. Hill sold company his own original and was then signed to direct it.

Rubin Starts Monday

Benny Rubin's next Pathe comedy goes into production Monday.

Sarah Mason Resting

Sarah Mason, former MGM writer, is taking a much-needed rest and for this reason has turned down the script of "Tonight or Never" and other offers made for her services.

A Slight (?) Error

A box in yesterday's paper said:

Page Wodehouse

Sil-Vara, Vienesse author, noted for his "Caprice," is on his way back to Vienna, having been at Paramount for eight months without doing a stroke other than trying to translate a Mike Levee yarn into a screen play

There was a slight error in this statement The fellow's name was Lajos Zillahy and not Sil Vara, he is a Hungarian and not Viennese, but most of his time WAS taken up trying to translate a Mike Levee yarn into a screen play

Mr. Quigley Writes

Dear Mr. Wilkerson:

Knowing the trade paper business as well as you do, it seems to me somewhat dubious that you have through an accident or misinformation taken the viewpoint relative to our solicitation in the Paramount studio which you expressed under your signature in the June 11th issue of The Hollywood Reporter

However, on the assumption that you have been erroneously informed relative to the privileges currently being extended to us at the Paramount studio, I am advising you that this arrangement is in connection with work we have been invited to do in the preparation of a special issue commemorating the Twentieth Anniversary of the Paramount organization. The arrangement to which you refer in your editorial applies only to that special work and does not apply to our activities in connection with The Hollywood Herald or any other publication

I feel sure that you know that in connection with the publication of special issues in this industry it has long been the practice of companies to extend unusual privileges, which privileges, however, are limited to the work on the special issue and do not apply to the routine activities of the publication.

As your editorial is based on an error in fact, it seems to me that a correction is in order.

Very truly yours,
MARTIN QUIGLEY.

Chicago, June 15, 1931.

Rosco Ates In 'Frontier'

Rosco Ates is the first player set for the Radio production of the Howard Estabrook story, "Frontier."

H. Herbert In 'Penthouse'

Hugh Herbert has been assigned a leading role in the Radio production of "Penthouse," starring Hope Williams.

THE BEST - - - Hillside 1171
FOR LESS - - -
At The
WARNER-KELTON
HOTEL
Lexington at Vine
In Hollywood, California
Dr. Robert L. L. Warner
Managing Director

THE Hollywood REPORTER

Vol. V. No. 6. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, June 17, 1931

FOX PAYS OFF SHEEHAN

CHECKING the news on the Warner Theatres on the West Coast, we sought out Moe Silver, the g. m. of the group, to get additional information.

There are 17 houses in the West Coast string of Warners, 15 open, two closed, throughout California, Washington and Oregon. And from information coming into this office, before our visit with Silver yesterday, they are all "holding their own." For any theatre to hold its own during the present period is an outstanding achievement and is generally attributed to expert management.

MOE SILVER is a showman still imbued with the tactics of showmanship that were the very foundation of the exhibition of pictures until the deluxer came into being. Since the big de luxe operation started, showmanship, for the most part, has been abandoned with the feeling that the old methods were too crude and did not possess the dignity in line with the "high-brow" operation. But not with Silver. When business started to tighten up, he went down into his old showmanship bag and pulled out a few tricks, and these few tricks are keeping his whole operation on a better than even scale in the worst depression the motion picture theatre has ever experienced.

HIS MOST recent trick, and one that was successfully played for years, is the making of pictures on the stage of the theatre with local talent. The thing has started with a bang and will finish with plenty of money in he bag. He has brushed up the idea, added a few angles, but the fundamental principle is the same.

With showmanship, Silver adds a bit of business intelligence. Instead of spending fortunes in newspapers and billboards, he cut his budget down to bedrock. House costs have been shaved wherever possible at spots that would not conflict with the comfort of patrons or the quality of the show. There is no panic with the house employees. They have been advised of the reasons for everything and in a manner that puts them in hearty accord with their general manager.

(Continued on Page 2)

And They Won't!

"Look over the girl shows," some one told Archie Mayo as he left for New York on his vacation, "musicals are coming back."

"They might come back," cracked Archie, "but audiences won't."

Dix Considering Offer By British

It begins to look as if Richard Dix and Radio Pictures will not get together on a new contract, with Richard easing toward England to make two pictures there for British International at a figure to his liking.

Dix wanted $100,000 and a percentage for three pictures and Radio countered with half that amount and a cut.

Multicolor's Color Cut Gets Nod From Producers

The cut in Multicolor cost is the talk of local boulevards. Not so much on the inexpensive use of color but the act of Howard Hughes' organization in giving the producer the benefits of his lab's progress. The reduction, in accordance with the sliding scale on the contract and footage amounts to as high as 1½ cents a foot.

Series of 'Confessions' Planned By Paramount

Paramount will follow "Confessions of a Co-Ed" with "Confessions of a Debutante" and may continue series of "Confessions" pictures on two a year basis. Miriam Hopkins, recent New York importation, gets top spots in "Co-Ed" and "Debutante."

Jack Warner To Europe

Jack L. Warner and family plan to leave Hollywood in July, going directly to New York and thence for a two months' vacation trip to Europe.

Duo To Direct '24 Hours'

Dudley Murphy and Marion Gering will co-direct the Louis Bromfield story, "Twenty-four Hours" for Para.

$410,000 Suit Settled For $200,000 Out of Court; Fox Claim of $190,000 Dropped

New York.—W. R. Sheehan's $410,000 suit against William Fox was settled out of court yesterday as the parties were about to proceed to trial before Justice Peter Schmuck in Supreme Court.

Under the settlement Fox pays Sheehan $200,000 in cash and securities.

Sheehan's suit alleged that he had placed with Fox in trust Fox stock to the value of $410,000. Fox contended that the stock was placed with him for reinvestments that turned into losses as a result of the 1929 market crash.

Fox's counter claim demanding $190,000 was dropped.

Buildup Mapped On 'Seth Parker'

Despite claims that Phillips Lord and his weekly "Seth Parker" broadcast is one of the best of NBC ether features, Radio Pictures will take no chances on possible lack of box-office draw of the artist and his troupe prior to starting production on picture next month.

Lord and his company of 12 will stop off at key cities during trip west to give sketches on a one-night stand basis. Appearances will be plugged heavily by RKO houses in each locality and attempts will be made to reach picture patrons for Seth Parker personal appearances along the route to enhance box-office value of picture to come.

Stop-offs are now being arranged by NBC booking office.

Para Calls Off 'Cobra'

Paramount suddenly called off production of "Cobra," slated to start this week with Paul Lukas and Kay Francis. The two featured players and Director George Cukor may be switched to "Spring Cleaning," with latter moved up on schedule to replace "Cobra."

Warners Keep On Plugging Foreigns

Warners are still plugging distribution of their foreign productions within the boundaries of the United States. Business in their New York foreign house is reported excellent with releases in the local California turning in good box-office returns. The local Biltmore theatre is understood to have an elastic deal on to release Warner foreign productions periodically, especially German versions, as the California goes in for Spanish product.

Screen Book Folds

New York.—The Screen Book, monthly fan magazine published by Radio Science Publishing Company in Jamaica, Long Island, will not be issued any more. It was edited by Betty Gardener, with the West Coast end in the hands of Hal Howe.

B'WAY BUZZES REPORT FOX MAY JOIN WARNERS

New York.—There is a persistent rumor both in picture and financial circles around this town that William Fox may buy into the Warner-First National group and become an executive member.

H. M. Warner denied any knowledge of such a move and Fox could not be located for a statement.

Fox confided to friends during the past two days that the Warner situation was one of the best in pictures and one that he would be happy to become associated with. This may or may not have ..caused ..the story. However, it took wings and was soon all over Wall Street and the main arteries of pictures.

IN ACCORDANCE with its promise that customers would be given the advantage of any saving in cost due to quantity production

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Effective Today

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THE REPORTER

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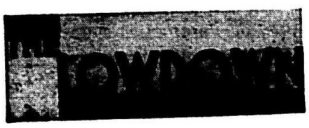

Ina Claire caused a lot of eyebrow-raising and tongue-wagging by walking into the Embassy yesterday. BECAUSE she walked in with Gene Markey who, as you probably know, was Ina's best beloved until one John Gilbert stepped along. And Gene has been beauing the glorious Gloria. And Gloria is far away, in miles, from Gene. And John is far away in thought from Ina—and almost anything might happen.

•

"The Pagan Lady" has just been completed, and Harry Edwards, who made it, was able to join his pals at the Round Table (you know who THEY ARE!) yesterday. He announced that the picture was in the cutting stage. "Who's going to cut it?" asked one of the "boys." "Oh," said Harry VERY aptly, "Mankiewicz, Mendes, Revnes, Cormack, Lubitsch, Knopf, Sprague, Fitzmaurice, Terrett and Brandstatter!"

•

At the Toplitzky party (which incidentally had all Malibu buzzing about its gorgeousness) Saturday night, a young matron was seen seriously studying the male guests during a lull in the dancing, sipping, necking and general nonsense. What ARE you thinking about?" asked a passer-by. "Oh, just picking out the men I must 'cut' tomorrow," said the y. m.

•

Privacy, which is the unwritten law at Malibu, evidently means nothing to the wife of a stage and screen comedian who walked unannounced into the new home of a famous screen couple down there Sunday morning. Not only walked in, but brought several people, strangers to the owners, with her, and requested that they be shown around. P. S. They weren't.

•

A producer who makes his own pictures for release through a major company, besides supervising productions and running studio of the latter, is said to be "in" for plenty with a large lab. Representatives of the laboratory make insistent demands for something on account, with manager of the producer acting grossly insulted whenever approached to let loose of some cash.

Request Night For Old Pix Tried Out By Warner Houses

Warner's Hollywood and Downtown theatres will play an old picture over again if enough customers ask for it.

The idea was cracked last night, with Al Jolson's "The Jazz Singer" going on at 10 o'clock in the evening show.

Newspaper ads will now carry a ballott for next week's choice.

The plan is to get the crowds in on summer nights without resorting to double features.

Every Monday night will be "request night" for the re-plays henceforth.

F.N. Goes Quiet After Three Made

When the three pictures now shooting at Warner-First National are in the can, more layoffs and ax-swinging will take place.

After the storm is over, the studio will settle down to calm inactivity as far as production is concerned, and with very little actual story preparation going on.

All pictures formerly scheduled have been temporarily shelved including "Safe In Hell," which was stopped in production after several days' shooting.

Pictures shooting are "Local Boy Makes Good," "Star Witness," and "Larceny Lane."

Set-up after these pictures are completed is uncertain, but the lot is not expected to resume any camera activity until September.

Al Green Gets Ticket

Al Green, Warner Brothers director, gets new five year contract with that company.

Para Cut On Again

(Continued from Page 1)

far only Schulberg has signified any intention of meeting the New York demand. The execs have the rest of the week to make up their minds. A couple have made it up already in telling a reporter for this publication they would not cut.

Nine out of ten contract people approached on the subject yesterday stated they saw no reason to accept a reduction in their contract salary because of the fact that Paramount went wild in the purchases of theatres that have turned into lemons during the present depression.

One star stated: "Why should I pay for their mistakes? I was on this lot when times were good and they did not come to me with a proposition of increasing my pay because they were making so much money. I took what my contract called for then and I will do the same thing now."

Those not under contract to the studio for whatever duties they are performing will be cut on a percentage basis, according to the money they are drawing. It is thought this will give Paramount little assistance in meeting the present condition.

Page Wodehouse

Sil-Vara, Viennese author, noted for his "Caprice," is on his way back to Vienna, having been at Paramount for eight months without doing a stroke other than trying to translate a Mike Levee yarn into a screen play.

All Studios In Berlin Working To Capacity

Berlin.—Every studio is working to capacity here. Exhibitors are wondering where the producers are getting sufficient money to carry on, as the picture houses are starving to death with German-made product.

Writers Gather Next Mon.

General meeting of all qualified screen writers is set for next Monday night at the Writers' Club. Gathering will consider final report of special committee preparatory to latter's confabs with producer group to thrash out standard contract and code of ethics.

After the world-wide publicity accorded the P. G. Wodehouse experiences in Hollywood, producers are in a receptive mood to listen to the screen writers' recommendations for reorganizing the entire set-up of dealings with the writers.

Record Company in Radio

American Record Company, subsidiary of Consolidated Film Laboratories acquired last year to produce disc recordings for pictures, has gone into radio transcription record field. Company needs added revenue because of decline in disc prints released by exchanges.

Marion Garing Returns

Marion Garing, ill with tonsilitis, returns to the Paramount studio today.

Miss Graybill To Wed

Maxine Graybill, secretary to Myron Selznick, will be married in two weeks to Monte Livermore.

Exhibs Demand Stars

(Continued from Page 1)

during the past year, with practically every one a lemon to the man who carries responsibility for theatre intake. Contention is made that stage names are unknown and unimportant to picture audiences and only a minute percentage of the newcomers have clicked with the public on first film appearances.

Theatre men attribute lack of drawing names in pictures of the past year as major reason for terrific drop in patronage of theatres out of the de luxe class. Backing up this contention, they point to high records made by pictures with box-office casts in comparison to grosses turned in by films that featured or starred newcomers from the stage.

With the new buying reason current, theatres are carefully scanning the product announcements of all companies, and are shying away from negotiating for releases that do not carry star and feature names of sufficient strength to keep the theatres out of the red, ink menace.

Exhib's Complaint

Editor, Hollywood Reporter:

We want the enclosed letter forwarded to the makers of the Chaplin picture, "City Lights."

Some weeks ago they announced that any attempt to use it as a come-on would be a violation of the United Artists contract for its distribution, and now these distributors are using it to work off some of their lame ducks.

Because of their tricks it is necessary for us to cancel our contract on the picture, and I would like to have the copy of my letter canceling the contract, reach the ones who object to this practice of selling.

Sincerely yours,
ROYAL THEATRE
F. F. Von Court
Princeton, W. Va.

THE LETTER:

United Artists' Corporation,
Cincinnati, Ohio.
Gentlemen:

Let us review the matter of your failure to set in the Chaplin picture, "City Lights."

When Weinberg came in here with this picture to sell we bought it with the understanding that it would be set in on the date he selected from those we had open.

He insisted on having several other dates and we gave him dates on "Kiki" for July 8 and 9, also on Talmadge in "DuBarry," with the understanding that all three be set. You sent in confirmation on "Kiki" and DuBarry but you haven't had the courtesy to write us about the "City Lights" date.

Reference to your files will indicate that this is our third request for some advice about this "City Lights" date and now that you are not inclined to answer our letters we are referring this to the makers of the picture and at the same time advising you that we do not want "City Lights" on any date.

If the makers of this picture care to allow you to use it as a come-on, they may do so, but you may cancel our contract on it, as there has been no confirmation of the date and it was bought for that specific date.

Sincerely yours,
ROYAL THEATRE
F. F. Von Court
Princeton, W. Va., June 9.

Fans To Be Framed On Warner Story

A national exploitation tie-up for Warner-First National's "Beauty and the Boss" has been arranged with Photoplay. The studio furnishes the title and readers will supply the story. David Manners and Marian Marsh to play title roles.

Barsky Produces Features

Bud Barsky will launch production of features for the independent market. Series may go through Big Four release.

THE BEST . . . FOR LESS . . . Hillside 1171
At The
WARNER-KELTON HOTEL
Lexington at Vine
In Hollywood, California
Dr. Robert L. L. Werner
Managing Director

'Fast and Furious' Is Just That Way

"FAST AND FURIOUS"
Universal

Direction .....Charles La Mont
Story .....Francis J. Martin and Sidney Lezee
Photography .....Robert Cline
Cast: Daphne Pollard, Norma Drew, Walter Merrill, Billy Gilbert, Lloyd Ingraham.

While this two-reeler is nothing that will ever cause the customers to do handsprings in the aisles, it certainly lives up to its title.

It is fashioned on the basic principle that violent action applied posterioratically, if you get what we mean, is funny. In this, the comedy field of the anatomy is safe from nothing, not excluding hot water, table forks and marathon attpray allsfay.

There is an eating sequence that might be toned down for the benefit of the weaker-stomached fans but outside of that it is all good, clean fun.

Some ingenuity is displayed in fashioning the story and everybody in the cast works hard, and when we say hard we mean hard. Miss Pollard must have collected bruises of the aggregate area of a circus tent and the rest of the cast are thrown around almost as violently.

All in all, it is good rough-neck nonsense that should go over great in the neighborhoods where dinner is supper and clocks are set by the factory whistles.

Leon Britton To Make Features, Shorts In China

Leon Britton is leaving Hollywood tomorrow to sail on the Empress of Japan for Shanghai with cameramen, technicians and laboratory experts. Britton will make a series of features and shorts in a studio just completed in Shanghai. They will be Chinese pictures, with Chinese actors, for Chinese consumption.

Bert Cann heads the cameramen, C. B. Quinn the sound staff and Joseph Smith will supervise the laboratory work.

Many of the subjects will be done in Multicolor.

Pat O'Malley Out; Walter Percival In

Pat O'Malley is out of cast of Universal's "Homicide Squad," with Walter Percival replacing.

Percival was borrowed by "U" from First National, who had him on contract for "Larceny Lane." Player had six-day layoff during production of latter picture, with First National rearranging schedule so that Percival could go over to Universal for ten days for the "Homicide Squad" spot.

Duryea Now Tom Keene

George Duryea, who has been signed by RKO-Pathe to star in a series of four westerns, has had his name changed to Tom Keene by Charles R. Rogers for the series.

Koenig Contract Renewed

William Koenig, Warner Bros. studio exec, draws new term contract. Koenig has been with Warners for five years.

Boasberg Again

Hal Wallis is looking for a name to tack on his villa down at Malibu. Al Boasberg suggests "The Prison of Fazenda."

Those Who Clicked Get New Warner Contracts

Several players at Warner-First National have had their old contracts torn up and have been given new ones with more money. The artists are James Cagney, Joan Blondell, Loretta Young, Marian Marsh, Polly Walters and Donald Cook. Their new tickets were awarded by Jack Warner for their good box-office build-up during the past six months.

Bing Crosby Click May Lead To More Sennetts

Mack Sennett's enthusiasm over Bing Crosby's initial two-reel comedy tentatively titled "I Surrender, Dear," has caused the producer to plan a series of three or four shorts in which the singer-actor will star.

Group will probably wind up last year's program.

Carole and Bill To Wed Friday, June 20

Carole Lombard and Bill Powell have set their wedding date for June 26 (Friday). Plans for their honeymoon are not definite as Paramount has placed the starting date for "No One Man" for June 29. Miss Lombard heads the cast.

Agnes C. Johnston Signed, Assigned by Radio

Agnes Christine Johnston finally signed with Radio after week's negotiations, and will adapt "Rich Men's Wives." Latter will be talker remake of original story by the writer produced 10 years ago by Preferred.

DeLeon Does Kid Yarn

Walter De Leon, who just finished originals for Joe E. Brown and Bebe Daniels, has now written a kid picture for Warners-First National titled "School Days." DeLeon wrote "Rags To Riches," which put Wesley Barry's freckles on the picture map years ago, and "The Sophomore" and "Big Money," Eddie Quillan high marks.

'Devotion' Rehearsed

Rehearsals on "Devotion," starring Ann Harding, started yesterday at RKO-Pathe. Actual shooting is scheduled to start Thursday with Robert Milton directing.

Savo Signs For Radio Series

Upon completion of his first short for Radio, Jimmy Savo was offered ticket for series of six comedies to be made by Lou Brock.

R. Talmadge Preparing

Richard Talmadge has engaged space at Universal to make a series of independent thrillers.

Camp Goes Fishing

Walter Camp, president of Inspiration Pictures, will spend a week fishing off Catalina before returning to New York.

Para Starting 6 In June; 8 July

Paramount will have six pictures starting this month with eight going before the cameras in July and eight more starting in August.

Those on the June starting list include "Silence," and "Daughter of the Dragon," both of which are now in work, "No One Man," "Road to Reno," "Cobra," and "Tomorrow and Tomorrow."

Camera work during July and August will mark the high point of production activities so far this year.

Lynn Shores To Direct 'Seth Parker' For Radio

Lynn Shores has been selected by Radio to direct the Phillips Lord "Seth Parker" feature scheduled for July. Shores has been assistant directing at Radio for past two years, and previously directed for FBO.

Para Wins Fire Suit

San Francisco.—The United States Circuit Court of Appeals has ordered three insurance companies to pay Paramount $73,450 claimed for a fire at the studios which caused damage estimated at more than $375,000.

The insurance companies protested payment on the ground the fire occured before actual issuance of the policies.

Birinsky Completes

Leo Birinsky, writer of "Variety," and other European silent hits, has completed the script of "Murder in the Rue Morgue" at Universal.

Universal plans to place Bela Lugosi in the lead in this mystery-thriller as soon as he completes "Frankenstein."

Claudia Dell Gets Final

Claudia Dell got her final yesterday from Philip G. Offin, grounds desertion. Roger Marchetti lawyered. Offins were married at Yonkers in June, 1928, and separated September same year.

Research Head Here

Harold Hendee, research director for Radio Pictures, is here from New York to establish closer connections with studio department in charge of Major Fairbanks.

Ruggles Tests Bakewell

Wesley Ruggles tested William Bakewell for the male lead in "Are These Our Children?" This lead is the only thing holding up production.

Helen Harding Killed

Mrs. Helen Harding, manager of the Chateau Elysee, was killed early Monday morning returning from San Pedro in an automobile.

Girl For Mowbrays

Mr. and Mrs. Alan Mowbray became the parents of a baby daughter last week. Mother and child are doing well at Cedars of Lebanon Hospital.

Leaves For Vacation

Henrietta Cohn, Paramount, leaves Wednesday for several weeks in New York on vacation.

SPEAKING of ECONOMY

● Economy can be achieved by employing writers who can "follow through" with their own ideas without collaboration and endless rewriting.

● **HOWARD J. GREEN** has fifteen talking pictures to his credit; and more than half of these have been "solo" jobs.

● Engaging a writer of this type is a real step toward economy.

● Having successfully completed the screen story of "Queer People" for Howard Hughes, **HOWARD J. GREEN** is now writing an original Holt-Graves Special.

Yours, for economy,

ARTHUR M. LANDAU

THE Hollywood REPORTER

Vol. V. No. 5. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, June 16, 1931

PARA CUTS ON AGAIN

Contract Holders Balking at Slash; Say No One Offered Boost During Good Times

The "off-again-on-again" attitude of Paramount's pay cuts took on a new significance yesterday when Ben Schulberg said that everyone up and down the line will be asked to take the cut in an effort to lower negative costs.

Since the exclusive story appearing in thees columns, Paramount has been hot and cold on the cut as it affects the local studio. One day it was on, and another day it was off. Now it looks to be on and will stick but with many at the studio stating they will not cut a penny.

Friday all executives were huddled together and asked to start the ball rolling with their 25 per cent cut. So

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WATCH the short-reel market for the coming year. Watch the producers who have been hit in the nose with the influx of the double-feature idea for business. Watch the exhibitor who was panicked by his opposition into shelving the one and two-reeler in favor of an additional feature. Watch the patrons filing out of a theatre because of an uninteresting feature after seeing a short or two that saved an evening of entertainment.

There has been little yelling from the producer and distributor of shorts. They have taken it and taken it good and hard but they have "played the game" and are now beginning to realize that this momentary halt in play dates for their material has been a blessing in disguise.

THE exhibitor who does not space his program with short reels is the unsuccessful showman. Many were given the panic by their competitors, at the start of poor business, with the use of double features. The wise showman had to trail along with this idea, even though it was contrary to everything he knew about the exhibition of pictures. But it has not taken him long to realize that it was a mistake. A mistake because it is hard enough to get one entertaining feature to a program and almost impossible to get two. He realized the double-feature gag was driving his patrons away from his doors and with this realization came the reminder that a good short is just as important on a program as a good feature.

IT IS our idea that the coming season will see more one and two-reelers on the programs of picture theatres than at any time in the history of our business. Exhibs have tried the straight-feature racket and found it wanting. Many distributors have told them they would not permit another feature booked with a picture from their office. These and other things (mainly a reversal to common-showman-sense) will compel the theatre manager to book and play plenty of shorts.

Some of the best entertainment on celluloid is in short reels and if there is an exhibitor who does not realize this, his patrons will soon tell him by patronizing the house that shows them.

Shipman's Chirp

Broadway is still laughing at the Sam Shipman crack in reply to questions about Hollywood put to him by brother writers along the big stem. Sam said: "Hollywood—°!!@&°!! — and they tried to make a hack writer out of me."

Tips Turn Bulls To Warner Stock

New York.—Word was passed up and down the line in Wall Street yesterday that served to "bull" the Warner stock with the result that 50,000 shares were traded, more than all the other major picture stocks together, with it closing a quarter of a point on the plus side, with Paramount, Loew's, RKO and Fox showing a loss.

Several brokerage houses sent out wires indicating that the Warner theatre group was well in hand, that the studio had an over-supply of good pictures ready for the market and the finances of the company were in good shape.

Fawcett Pubs After Name Writers For Mags

Fawcett Publications are out after big names for its two fan magazines.

It is understood Adela Rogers St. John and Dick Hyland, formerly of New Movie, have joined the Fawcett fan mag staff, and Arthur Caesar has accepted a spot as a special contributor.

Screen Play and Hollywood Magazines are the two Fawcett fan publications.

Percy Crosby Burned

New York.—Percy Crosby, author of the "Skippy" comic strip and the story that Paramount made into a picture, is considerably burned due to Sam Mintz's advertisements in the Hollywood Reporter taking credit for the yarn. He is said to be holding Paramount up on "Sooky" until insertion of a clause in the contract that Crosby is the author.

John Meehan Re-signed

MGM has exercised its option on the services of John Meehan, writer.

Para's 'Rango' Does Capacity In Berlin

Berlin.—Paramount's "Rango" is a tremendous success at the UFA Pavilion here. It opened last week and has been turning them away at every performance. This is the first "capacity" picture Berlin has seen in many months.

Harold Lloyd in "Safety First" did not fare so well wth the critics but is doing O. K. at the box-office as Lloyd is very popular here.

"Le Million," the French picture, is doing enough business to justify the theatre carrying it over for a sixth week.

Thalbergs Leave Baden

Baden Baden.—Mr. and Mrs. Irving Thalberg have left here after a month's stay and are now touring Europe, with Switzerland the first stop.

Mary Brian To Europe

Instead of going to Honolulu as planned, Mary Brian has decided on Europe for her vacation.

West Coast Having Labor Troubles In Northwest

Portland.—Bruce Fowler and Bud Lollier of Fox West Coast are in town trying to iron out local troubles with the Unions.

Paramount To Start '24 Hours' Soon

The Louis Bromfield yarn "24 Hours" will start in the near future. No director yet and the only casting so far is Kay Francis.

Lloyd Starting August 1

Story is now being prepared for Harold Lloyd's next, which is scheduled for production about August 1.

EXHIBS DEMAND STARS; B. O. SUFFERS WITHOUT

Chicago.—Both circuit house managers and independent exhibitors are yelling aplenty for return to the inclusion of definite picture names of assured drawing power in pictures released by the major companies next season.

To the men responsible for the intake at the box-offices, new personalities from the stage are plugged nickels to the cash customers when featured or starred in pictures. Patrons have been fed plenty of highly-touted stage personalities in pictures

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John Russell Joins Para Writing Staff

John Russell has been signed by Paramount to do the continuity for "Lives of the Bengal Tiger." Placement by Edward Small office.

McGraw For Ball Films?

New York.—John McGraw, manager of the Giants, is reported to have signed contract for appearance and supervision of series of baseball pictures for big company. McGraw refused to comment.

PRODUCTION

Here's Who's Who Credits On This Week's Shooting At All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Featuring
Columbia Studios						
FIFTY FATHOMS DEEP	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Wm. Neill	Jack Holt
EX-RANGER	Stuart Anthony	Stuart Anthony	Stuart Anthony	Stuart Anthony	Lewis King	Buck Jones
GOOD BAD GIRL (Spanish Version)	Translation by Rene Borgia				David Selman	Barry Norton Luana Alcanez
Fox Studios						
SKYLINE	Felix Riesenberg	Kenyon Nicholson Dudley Nichols	Kenyon Nicholson Dudley Nichols	Kenyon Nicholson Dudley Nichols	Sam Taylor	Thomas Meighar O'Sullivan-Loy
PLUTOCRAT	Booth Tarkington	Wm. Conselman	No Credit	No Credit	David Butler	Will Rogers
WICKED	Gordon Rigby	Adela R. St. Johns	Kenyon Nicholson Kathryn Scola	Kenyon Nicholson Kathryn Scola	Allan Dwan	Victor McLaglen Elissa Landi
BAD GIRL	Vina Delmar	Edwin Burke	Edwin Burke	Edwin Burke	Frank Borzage	Eilers-Dunn
THE BRAT	Maude Fulton	Levien-Behrman	Levien-Behrman	Levien-Behrman	John Ford	O'Neill-Collyer
MERELY MARY ANN	Israel Zangwill	Jules Furthman	Jules Furthman	Jules Furthman	Henry King	Gaynor--Farrel
Metro-Goldwyn-Mayer Studios						
HORSEFLESH	F. H. Brennan	Chas. Brabin	Chas. Brabin Wanda Tuchock	Willard Mack	Chas. Brabin	Ernest Torrence Lew Cody
GUILTY HANDS	Bayard Veiller	No Credit	No Credit	Bayard Veiller	W. S. Van Dyke	Lionel Barrymore Francis-Moran
SUSAN LENOX	David G. Phillips	No Credit	Wanda Tuchock Delma Daves Zelda Sears	No Credit	Robt. Z. Leonard	Greta Garbo Jean Hersholt Miljan-Gable
LULLABY	Edward Knoblock	Charles McArthur	No Credit	No Credit	Edgar Selwyn	Hayes-Stone Hamilton-Edward
Paramount Studios						
THE MAGNIFICENT LIE	Leonard Merrick	Samson Raphaelson	Samson Raphaelson	Samson Raphaelson	Berthold Viertel	Ruth Chatterto
SILENCE	Max Marcin	Max Marcin	No Credit	No Credit	Gasnier-Marcin	Brook-Brian
HUCKLEBERRY FINN	Mark Twain	Sam Mintz McNutt-Jones	No Credit	No Credit	Norman Taurog	Coogan-Durkin Green-Sean
DAUGHTER OF THE DRAGON	Sax Rohmer	Lloyd Corrigan Sidney Buchman James Storm	Lloyd Corrigan Sidney Buchman James Storm	Lloyd Corrigan Sidney Buchman James Storm	Lloyd Corrigan	Anna May Won Oland-Hayakaw
Radio Pictures Studios						
KISSES BY COMMAND	Doris Anderson	No Credit	No Credit	No Credit	Richard Boleslavsky	Genevieve Tobi Betty Compso
THE SPHINX HAS SPOKEN	Maurice De Kobra Louis Stevens	No Credit	No Credit	No Credit	Victor Schertzinger	Menjou-Damit Eric von Stroheir
FANNY FOLEY HERSELF	Juliet Wilver	No Credit	No Credit	No Credit	Alma Brown	Edna May Oliv
RKO-Pathe Studios						
THE MAD MARRIAGE	Jack Lait	Thos. Buckingham Tay Garnett	Thos. Buckingham Tay Garnett	Thos. Buckingham Tay Garnett	Tay Garnett	Helen Twelvetre Ricardo Cort
CANARIES SING BASS	Arthur' Bugs' Bear	Ralph Ceder	Ralph Ceder	Ralph Ceder	George Green	James Gleas
EDDIE CUTS IN	George K. Turner	No Credit	No Credit	No Credit	Al Rogell	Eddie Quill
DEVOTION	Camilla Wynne	Horace Jackson	Horace Jackson	Horace Jackson	Robert Milton	Ann Hardin
THE HOT SPOT	No Credit	No Credit	No Credit	No Credit	Don Gallaher	Frank McHug
Universal						
LASCA OF RIO GRANDE	Tom Reed	Randall Faye	Randall Faye	Randall Faye	Ed Laemmle	Leo Carri
HEAVEN ON EARTH	Ben L. Berman	Ray Doyle	Ray Doyle	Ray Doyle	Russell Mack	Lew Ay
HOMICIDE SQUAD	Henry LaCossitt Charles A. Logue	John T. Neville	John T. Neville	John T. Neville	George Melford	Leo Carri Mary Bri
WATERLOO BRIDGE	R. E. Sherwood	Benn Levy	Tom Reed	Benn Levy	James Whale	Clarke-Doug
Warner-First National Studios						
WARNER BROTHERS						
LARCENY LANE	Kubec Glasmon John Bright	No Credit	No Credit	No Credit	Roy Del Ruth	James Cagn Joan Blond
STAR WITNESS	Lucien Hubbard	No credit	No credit	No credit	William Wellman	Walter Hust
FIRST NATIONAL						
LOCAL BOY MAKES GOOD	Walter DeLeon	No Credit	No Credit	No Credit	Mervyn LeRoy	Joe E. Bro

THE Hollywood REPORTER

Vol. V. No. 4. Price 10c. TODAY'S FILM NEWS TODAY Monday, June 15, 1931

KENT PARA DICTATOR

THE BIG Fall release for all major studios is said to be the Hollywood opening of "a" Pat Casey office for the studio clearance of all talent, both star and otherwise. The offices are being cleaned and the elevators leading up to the floor are being greased for heavy traffic. One of the big banks has ordered new sheets for its deposit ledger, anticipating the birth of this new Hays project.

Studio heads are already counting the money such a project is supposed to save in production overhead. New York offices are heralding the start of this clearing house and Mr. Hays is bouncing back and forth in his swivel chair with a smile from ear to ear.

How silly.

There may be an office and Mr. Casey may sit in the cushioned seat, but there will be little traffic for the elevators and less congestion on the bank ledgers, for actors and actresses writers and directors will not be "cleared" through this producer mill, and the intelligent executive KNOWS the bubble will burst.

LONG after next Fall the same agents who have been guiding the destinies of the real brains of our business will be carrying on their negotiations at the same old stands, in the same successful manner that has been the case for the past ten years. Mr. Hays and ALL his producers will not be able to change this, even though they think they can.

The sooner producers understand they are only one small part of this business the quicker they will come to the realization that the creative brains of our industry will not be driven like so many sheep into a corral whose limited enclosure is padded with thorns. The same individuals who are forever trying to hornswoggle the people who make their positions possible (the artists, the writer and the director) had better usurp some of their time in looking to their own jobs, rather than using this effort in attempts to kill off the one thing that makes pictures successful.

Because the executives of our industry bargain with the people who MAKE the pictures, sign them on contracts and pay them their salaries is

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Oakie Returns To Paramount

Jack Oakie reports for work at Paramount this morning, after six weeks off the lot and payroll due to differences over term contract. Oakie talked things over with Paramount execs Friday, with ironing out done at that time for the player's return today.

Deal was signed Saturday noon, and company intends to rush "Is Zat So?" or "Mr. Noodle" into production within ten days to get an Oakie release on the market fast.

Newark Educators Ask Ban On Gangster Yarns

Newark.—The board of education here has petitioned the City Commissioner to file an ordinance with the City Board prohibiting exhibition of gangster pictures in movie houses.

The board is yet to be heard from on the disposition of the 104 or more magazines carrying gangster yarns and being sold right in the school yards.

'Girls Together' To Be Entirely Remade By Fox

After several previews, Fox has decided to remake in its entirety "Girls Together." Nick Grinde, the original director, will do the megging on the remake with a new story to be written.

Warners To Open Closed Houses With Foreign Pix

The Warner theatre crowd has decided to open the majority of their closed houses throughout the country with programs of foreign pictures.

Para Wants 'Jungle Smith'

Paramount has taken option on "Mrs. Jungle Smith," adventure story of the African interior. Screen treatment will be made and if suitable, property will be purchased for production by Ernest Schoedsack, Para's globe trotting producer.

RKO Building In N. Y.

New York.—Radio-Keith-Orpheum will build two theatres on Eighth avenue here. One will be at Forty-second street and the other at Twenty-third street.

Paramount G.M. to Take Full Responsibility For Pictures; Harry Cohn Slated For Berth

Sidney R. Kent definitely steps in to take charge of Paramount's production from now on. He is determined that quality and box-office "draw" of company's pictures be consistent with Para's standing in the industry.

Inside reports declare Harry Cohn has been offered the post of production assistant to Kent, whereby Cohn would directly oversee all Paramount product for the sales department. Such a move would spot Cohn above all others in the production layout.

Despite denials to contrary, drawing power of Paramount pictures hit new low records during past season. Blame was placed on production execs at both studios, with Kent finally convincing Adolph Zukor that radical changes of policy had to be made to improve the product.

Kent also found difficulty in reconciling himself to loss of Ruth Chatterton, William Powell and Kay Francis to Warner Bros. at a time when Paramount needed every star name it could obtain. Situation further aggravated

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RKO, Universal Discuss New Deal

New York. — Universal pictures will be booked over RKO theatre circuit for next season, if present negotiations go through. Deal is being discussed by both parties, with "U" asking better percentage terms for next season over 1930-31. Last year's cut had a lot to do with strained exchequer that has been worrying Universal for past three months.

'Surrender' Next For Wm. K. Howard at Fox

Having completed "Transatlantic," William K. Howard will do as his next Fox picture the Pierer Benoit story "Axelle" which Fox is to title "Surrender." S. N. Behrman is doing the screen play.

Maxwell Anderson To Do Original For Swanson

Samuel Goldwyn has retained Maxwell ("What Price Glory") Anderson to do an original story for Gloria Swanson.

Lightman Sounds 'Buy Now' Appeal

New York.—M. A. Lightman has requested all members of the Motion Picture Theatre Owners to "buy now, if the price is right." This message was broadcast due to the reluctance of exhibitors all over the country to buy pictures for the coming year.

CHATTERTON, WARNER DEAL LOWDOWN TOLD

Inside dope on the Warner-First National lot brings to the fore an entirely new slant on the Warner-Ruth Chatterton-Paramount deal.

Rumors buzzing around the Burbank plant have it that Chatterton will move into a dressing room there upon expiration of her present Paramount agreement. And that the reason all information has been soft pedaled on the deal is through a gentlemen's agreement between Warners and Paramount not to announce Chatterton as a W-FN star until she is actually on the latter lot.

Paramount has announced "Tomorrow and Tomorrow" and another picture as star yarns for Ruth Chatterton. Both should be completed by October.

According to further reports, Darryl Zanuck already has given the star two stories, one of which is "Top O' the Hill," for her to consider as her initial Warner vehicle.

Studios' Flat Price For Support Players

As part of efforts of producers to lower picture costs, studios are embarking on general practice of offering players flat rates for supporting parts instead of standard weekly salary rates.

Practice, in effect in several studios for some time, has now spread to include practically every company in the business. Deal is to offer player part in picture for flat sum, pointing out that the actor will only be required to work certain number of days out of a specific total. Player may have two days' work, ten days' layoff, and then return for other sequences in the picture.

Actors do not take kindly to new deal, stating proposition is one that will tend to lower materially salaries of free lance players when they go to other studios on weekly basis.

Picture Crowd Set For Reno Trip Over July 4

That there wil lbe a big pilgrimage of screen stars to Reno over the Fourth to see the Baer-Uzcudun fight is indicated by the fact that many are reserving space on the Hollywood-Roosevelt Hotel special. Among the first are Jack Coogan and Robert Montgomery. The train will leave Friday afternoon, July 3, returning to Los Angeles at 7 o'clock Monday morning, July 6. It consists of compartment and drawing-room cars exclusively.

Jersey Exhibs Meet In Atlantic City June 18-19

Atlantic City.—The Motion Picture Theatre Owners of New Jersey will meet here Thursday and Friday and a hot two days' session is expected. Sidney Samuelson, president of the organization, refuses to acknowledge discord within his ranks but there will be a fight to keep the State on the Allied slate.

'Pagan Lady' Completed

Harry Edwards' first independent production "The Pagan Lady," to be released by Columbia, has been completed. Barney Glazer wrote the story. John Dillon directed, with Evelyn Brent the star. Members of cast are Conrad Nagel, Charles Bickford, Roland Young, William Farnum, Gwen Lee and Leslie Fenton.

Enright Assists Zanuck

Under the recently combined set-up at Warner-First National, Ray Enright, former director and production executive, becomes assistant to Darryl Zanuck.

Brent In 'Homicide Squad'

Universal has placed its contract player, George Brent, in the cast of "Homicide Squad." Assignment completes the cast.

Five Grinding Gags

Five gag men are now working for C. C. Burr on the "Torchy" comedies, Frank Gay, Rollie Asher, George Amy, Chuch Roberts and Charlie Saxton.

Rambling Reporter

Paramount and Oakie have kissed and made up . . . but it all depends on Ruggles . . . Jesse Wadsworth is in love and does not care who knows it. Wedding set for NEXT MAY but no title yet for the husband . . . Sol Lesser reports that The Hollywood Reporter was sent him airmail while he was in New York . . . Eddie Sutherland happy on the "Palmy Days" picture. Thinks Cantor great . . . Paul Hurst has worked in 25 features and 4 shorts in the past 22 months. How about spending some of the dough, Mr. Hurst? . . . When the Bank of West Hollywood fo'ded Friday, the checking account of many Beverly housewives did a fold also . . . Irving Asher and Loretta Young doing an arm and arm quite frequently . . . Jack Cohn in town . . . Lowell Sherman being tabbed "Five Grand Sherman" . . . Paramount getting a little touchy on the quality of their product . . . The gossips have Frank Whitbeck headed for Metro-Goldwyn-Mayer, calling a halt to his story reading at Universal . . . United Artists studio is the hottest spot in town . . . The Academy should give the extras an opportunity to state their case and air the many abuses thrust on them by casting offices . . . Things are going to start moving at Tec-Art . . . Be sure and read the Fitzmaurice letter in another column and do you thing George means it? . . . Grant Withers is going places and doing things—and what things . . . The first act of Doug on returning to the U. A. lot was to restore all his old standbys who had been cut off the payroll during his absence . . . That fellow Sidney Kent has decided to exercise his authority as general manager of Paramount . . . B. P. Fineman bent over with a shoulder cold . . . Edgar Selwyn praising the picture performance of Helen Hayes in "Lullaby" . . . Bobbie Woolsey mad at us . . . There is a growing tendency to the Fox lot to make one, find out what's wrong with it at preview then start all over and make the release picture. Maybe all future budgets are to include two makes . . . The Hughes-Franklin turnstiler on the Boul being signboarded as the "most" unique. In school they said "unique" had no comparative degree but maybe they're wrong.

Hollywood To Have Its Own Court; Bill Signed

Governor Rolph has signed the bill making it possible for Hollywood to have its own municipal court.

Now when picture people get in a jam they won't have to go downtown and take it on the chin because the judges down there don't like Hollywood.

"Speed" Kendall of The Times is campaigning to have his brother Newt appointed to one of the new judgeships. Newt is well qualified and the picture people who dabble in politics are getting behind him.

Daisy DeBoe Probably Will Do Her 18 Months

Daisy DeBoe, alias DeVoe, will probably have to do her eighteen months in the county jail after all for nicking Clara Bow.

The appellate court has decided that serving the term as a condition of her probation will not injure her right to appeal the case.

She can stay out on bail while her appeal is pending but if she loses the appeal she will have to do the eighteen months, unless the governor pardons or paroles her.

'Sweepstakes' First On Pathe's New Season

New York.—The first release on the schedule of RKO-Pathe will be uncovered July 10 with the picture "Sweepstakes."

Wampas Meets Tomorrow

Wampas meets at the Writers' Club tomorrow night. Fanchon and Marco and various studios have lined up ten acts of vaudeville for the session.

Libby Holman, Rudy Vallee, 'I Take This Woman' On One Bill

New York.—With business being what it is, the local Paramount Theatre is loading its stage with the pick of talent to bolster up weak screen attractions. The present week offers Rudy Vallee and Libby Holman as bait for the customers. The picture is "I Take This Woman."

Tom Mix Set For One At Universal

Universal has closed a deal with Tom Mix to star in a picture to be made some time this fall. Deal was closed by Carl Laemmle Jr. in New York.

Mix is still on tour with the circus and is expected to return to Hollywood in September.

It is understood that Mix has another picture deal on for a series of westerns for an independent release.

Vajda on 'Smiling Thru'

Ernest Vajda will do the screen treatment on "Smiling Through" for MGM.

New York's Best

Hotel Value

1, 2, and 3 ROOM SUITS

Residential—Transient

. . offering unusual comfort and privacy in the heart of Manhattan at a modest tariff.

. . Radio outlets . . Electric refrigeration . . Period salons and roof patios for private functions . . Swimming pool . . Golf . . Riding . . and other unusual features. Adjacent to Theatres and Smart Shops.

Largest Single Rooms in New York

Single Rooms four dollars per day and up. Double rooms eight dollars per day and up. Suits of living room and bed room from ten dollars per day.

The Park Central

J. E. Frawley, General Manager
PHONE—Circle 7-8000

56th Street at 7th Avenue, New York City

HERE'S HOW

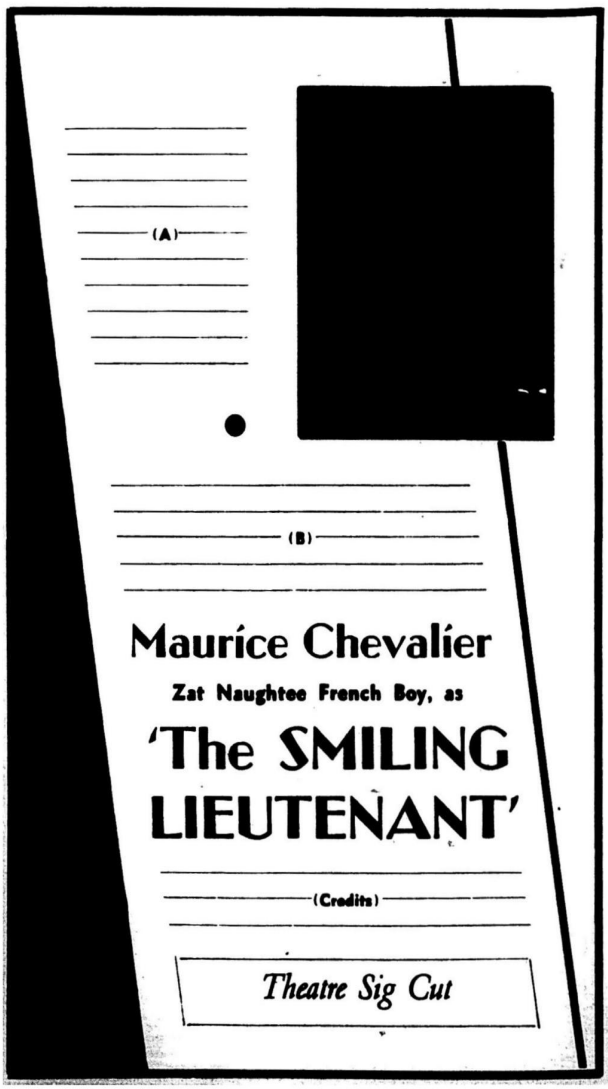
To Pack 'Em in Plenty With Laughs, Love, and Laughs — Surest Ways of Selling

'The Smiling Lieutenant'

Starring Maurice Chevalier

UPON PREVIEWING 'The Smiling Lieutenant,' the writer of this copy expressed a wish that he might be an exhibitor once again . . with the opportunity of booking this Chevalier feature . . and selling it to the public!

That wish was based upon the fact that we believe the live showman will get a real 'boot' out of putting this one over. There's so much punch copy, smart copy, happy-go-lucky copy, naughty-but-nice copy—that your space-measure is brimful and running over. It is our duty to suggest some of this to you . . ideas to fit 'Copy A' and 'Copy B' . . for the space blocks in the elementary and sample reproduced below . . but, bear with us . . we'll just ramble, and . . you'll find 'A' and 'B' stuck in here and there . . we hope . . to suit your fancy. It's a great picture with even a greater selling campaign. Get hot. Go after it with all guns loaded.



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Let's start with teasers. Oh, yeah you've simply gotta tease this one . . that is, if you expect to use up one-half of one per cent of the happy-snappy catch-lines available. And, for that phase of your campaign, we're going to suggest that you get just a wee bit naughty . . but nice enough, of course, to make it all in good fun and not incur the wrath of any censorship powers. Here goes:

Zat Naughtee French Boy
Is Coming . . .
TO BREAK MORE HEARTS—
SMILING, WINKING HIS WAY
IN AND OUT OF LOVE—
And, Oh! How He Can Love!

With such a premise, you've opened the doors of curiosity which, to properly carry through, should cover about three more days of teaser ad-libbing. For example, the immediate follow-up:

Zat Naughtee French Boy
Is Coming . . .
MAURICE CHEVALIER
With These Dangerous Weapons of Love—Smiling Eyes . .
Smiling Lips . . Smiling Voice . .
And That Smiling 'IT' . .
That Falls 'Em All In . .
'THE SMILING LIEUTENANT'

You'll long remember and rave over it . . because it's the warmest, most audacious romance ever screened . . garnished with a score of heartaches . . and a thousand happy laffs.

There's no need to list the entire four or five steps of such a campaign. You'll want to grab your own style anyway from the innumerable catch-gags and thoughts listed below. Here, however, is one more suggestion . . for the final tease:

We Warned You That . .
Zat Naughtee French Boy . .
MAURICE CHEVALIER
Is Coming—And Tomorrow He'll Be Here!
Smiling . . Laughing . . Loving . .
Breaking Thousands of Hearts at Every Show . . in
'THE SMILING LIEUTENANT'
For—Oh! How That Man Loves!
We urge all Husbands to come with their own Wives . . to protect them . . And that all Bachelors be prepared to rescue the Unwed from the wiles . . Of this Happy-Go-Lucky . . 'Devil Among Women.'

Now, we're up to the picture proper . . ready for the real campaign . . newspaper ads . . trailers . . and what-not. There's only One DON'T . . from our point of view . . Don't Try To Sell It As A Musical Show . . Don't try to cash in on Chevalier's singing . . of which there are about three or four numbers . . As a matter of fact, you'll be wise if you never mention a single song nor anything appertaining to lyrics or a musical score.

That may sound a bit harsh, with such a name as Oscar Strauss behind the music . . but 'them's our sentiments' nevertheless . . based upon the belief that every radio station in the country is giving them the singing Chevalier nightly . . that the public wants romantic stories rather than musicals . . and that music is extremely secondary and of insignificant importance compared with the real selling angles of this picture.

On Credits . . here are your box-office standards:

The name of Ernst Lubitsch is mighty enough for you to get behind (some day we hope to do a 'How's How to Sell a Director'), with such pictures to his credit as 'The Love Parade,' 'Monte Carlo,' 'Paramount on Parade,' etc.

In this one, Lubitsch gives you Entertainment with a capital 'E' . . clever beyond words with a constant flow of

Credits - Cast - Review

UNDER date of May 25, The Hollywood Reporter's New York representative previewed 'The Smiling Lieutenant.' Below the cast is a reprint of his first paragraph.

A PARAMOUNT PICTURE

Direction ..... Ernst Lubitsch
Story ..... Ernst Vajda, Samson Raphaelson
Music ..... Oscar Straus
Lyrics ..... Clifford Grey

Cast: Maurice Chevalier, Claudette Colbert, Miriam Hopkins, Charlie Ruggles, George Barbier, Hugh O'Connell, Robert Strange, Janet Reade.

Here is a picture that spells box office, no matter from what angle you view it. It is a triple triumph as to story, direction and cast. It is a revelation from a technical standpoint, with a minimum of dialog and a maximum of action and situation. As a piece of writing and directorial workmanship it should prove an invaluable object lesson to a major portion of the producing fraternity.

A New Personality

IN 'The Smiling Lieutenant,' Paramount has given the industry a rare piece of entertainment—Box-Office all the way—the perfect Chevalier vehicle. In addition, however, they introduce to the screen a new Personality—Miriam Hopkins, who enacts the role of the Princess.

Watch Miriam Hopkins! Here is an actress who is going to all but steal the feminine honors in any picture she is cast. That means to you just one thing: Build her in your theatre publicity—She'll be back in more pictures—Get your patrons acquainted with her—Get them asking for her—She'll never disappoint.

mastery touches and tricks of his trade . . and, incidentally, made possible all the real selling material for this campaign through his particular style of presentation.

Next in importance is Claudette Colbert, whose portrayal of the Lieut's charming playmate is delightfully alluring . . fascinatingly romantic.

Miriam Hopkins carries rather an unsympathetic role, but her cleverness of acting prophesies much future . . you'll never regret including her name whenever possible. Ditto for Charlie Ruggles . . if space permits.

And—HERE'S the opportunity of backing up that statement: "If It's a Paramount Picture, It's the Best Show In Town." Wherever playing, It Will Be!

●

For the direct selling twists, the best thoughts are suggested by the dialog of the picture, itself. The script abounds with 'warm' lines that need but a little dressing and snappy captions to do plenty of shouting.

As an example, (referring to the sample ad layout)—

(A) 57 NEW LESSONS IN LOVE! That's just a Portion of What Awaits You In This Rare Romantic Treat . .

(B) Wherein he puts kisses in the coffee . . paradise in every slice of bacon . . passion in the prunes . . Oh! What Breakfasts . . He put Madness in the moonlight . . Oh! What Moonlight . . He put Dynamite in his Kisses . . Romance awakened at his touch . . That's Chevalier LOVE!

And then, something like the copy used in the larger ad illustration on the right . . the angle of 'Intimacy (all in fun)' . . to strengthen that naughty-but-nice slant . .

(A) INTIMATE? YES (DARINGLY SO . . (SMILINGLY SO . . (LAUGHINGLY SO . . But, All In Fun, Wholesome . . In Revealing the Truth of A Royal Wedding Night!

(B) When we like someone we smile, but when we want to do something about it, we wink . . Do married people wink? . . Yes, but not at one another . . Why? . . All the philosophers for 3,000 years have tried to figure that one out . . and here is the Answer!

Or—if you want to strengthen the theme of the heading by becoming a bit 'jazzy' (depending entirely upon your clientele) . . change the above to something like this:

(B) That night, there was nothing left for the poor Princess to do but play checkers . . then she awakened . . jazzed up her lingerie . . with crepe de chine symphonies . . rhapsodies in pink and blue . . and zat naughtee boy wiz so long telephone list of 'ladies in waiting' . . Came Home!

There's a nifty moral for flappers, but it is presented in the nth degree of Entertainment.

(A) GIRLS, WHO START WITH BREAKFAST . . Usually Don't Stay For Supper . . Good Bye, Dear . . Don't Worry About Me!

(B) She knew from the beginning . . that there would be an END . . when she said 'Yes' to having Breakfast! . . and later when they lived in Ecstacy . . Heaven . . Loving . . Knowing . . Bravely knowing there MUST be an End!

Playing up his erstwhile attraction for the opposite sex is undoubtedly the easiest avenue of entree for all copy writers . . when dealing with Chevalier . . so, let's get that off our chest as just another suggestion:

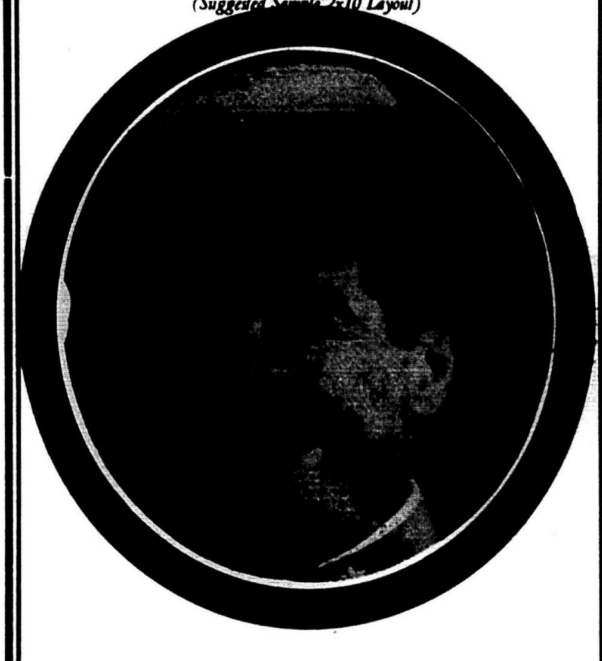
(A) WHAT GIRL? WHAT WOMAN? . . CAN RESIST HIS SMILES . . HIS EYES, LIPS . . HIS IDEAS OF LOVE!

(B) Some love him dearly . . some are wild about him . . Isn't he stunning? . . And How! . . That's It, exactly—And How! . . Did you see him in his new uniform? . . Gorgeous! . . I like him better in his tuxedo . . Yes, but did you ever see him in . . Well, never mind . . you must see for yourself . .

Sticking closer to the story proper for your catch-lines, brings out the following as an angle on Chevalier's picture-willingness to be baited by every pretty woman . . especially, a Princess! . . and yet, in this case . . he thought it was a trap! . .

(A) HE FORGOT EVERYTHING . . SHE WAS SO YOUNG . . SO CHARMING SO VIBRANT WITH BEAUTY

(B) . . There was no excuse for his conduct from a military point of view . . But, from the viewpoint of Love . . Oh, what an excuse! . . an excuse for forgetting everything in the world . . right or wrong . . as long as he remembered Her!



Zat Naughtee French Boy

Maurice Chevalier

. . . Who put Madness in the Moonlight . . . Dynamite in his Kisses . . . T-N-T in each Caress . . . Oh! How That Man Can Love! . . . and Flirt! . . . There are 57 Lessons in Romance Awaiting You . . . Audaciously Exposed as he is . . . On His Wedding Night with a Princess . . . in the Perfectly Appointed Royal Bed-Chamber . . . Longing for Another . . . the Charm Girl of His 'Breakfasts.'

—in—

'The Smiling Lieutenant'

an Ernst Lubitsch Production

featuring CLAUDETTE COLBERT

MIRIAM HOPKINS – CHARLES RUGGLES

A Paramount Picture

A Smilingly Intimate . . . Laughingly Intimate . . . Daringly Intimate . . . Comedy Romance . . . That fairly sparkles with everything you would want to see happen in a production starring this Wizard in the Art of Wooing . . . this Prince Charming of the Charmers . . . Maurice Chevalier.

Theatre Sig Cut

Scenes & Close-ups of those Who have Much to do with 'The Smiling Lieutenant'

● The Paramount-Lubitsch Concoction—Romantic Smiles and Subtleties—the Chevalier Love Formula—that is already off to a nice showmanship start at the Criterion Theatre on Broadway. It's Box-Office All The Way.

● At Left—Claudette Colbert and Maurice Chevalier, who do most of the amorous work called for by this smart and audacious laugh-provoker. Directly below—Miriam Hopkins, the exceptionally clever actress, in the role of the awkward Princess who awakened and jazzed up her entire view of life. Also Charlie Ruggles presenting his heart problems to his 'pal'—Chevalier.

Ernst Lubitsch

● When you've seen 'The Smiling Lieutenant' you will readily agree that Lubitsch has added another notch on his gun for bagging big box-office bets. Throughout the entire picture you can feel 'It is Lubitsch.' His masterly touches and tricks of the directorial trade are startlingly evident . . putting a personality into the theme as strong as that of Chevalier himself in the starring role. The photo (in the circle above) of Lubitsch doesn't look like he possessed such humor and romance, but—wait until you see this merry masterpiece.

● At Left—Colbert in the arms of Chevalier . . one of the dramatic moments, wherein the latter is torn between the two passions of love and duty to his country . . with his 'duty' another love . . another girl, the Princess. It is such scenes as this one that gave rise to the line: "Oh, How That Man Can Love!"

● Above — The famous 'checker' scene. You see, on his wedding night with the Princess, Chevalier does a cold 'walk-out,' leaving his pretty wife with nothing to do but play checks with the King. Later, when he realizes his Princess has more charms than he first previously supposed and returns . . imagine the embarrassment when she wants to 'play' again!

● On the rest of this page are just a lotta 'smile' shots of Chevalier with Miriam Hopkins in his arms . . or Claudette Colbert . . or both . . as well as scenes of the 'death march' to the Royal Bed-Chamber on Chevalier's wedding night . . with the King leading the way!

The Critics Are the Microphones That Broadcast Public Opinion

Jimmy Starr in L. A. Evening Express
Here we find Adolphe Menjou, suave delineator of sophisticated roles, playing the fiery managing-editor . . . a man who rules his paper from the editorial dens down to the truck drivers of delivery cars. What a man! And what a performance Mr. Menjou gives.

Al Sherman in New York Telegraph
Adolphe Menjou, as Walter Burns, sets a high mark for himself as an actor of merit. His performance is an outstanding one in a film that boasts of truly excellent characterizations all the way through.

Bland Johaneson in Daily Mirror, N. Y.
Adolphe Menjou dominates it, as the shrewd, suave, unscrupulous managing editor.

Norbert Lusk in N. Y. Times
The one providing the greatest surprise is Adolphe Menjou as the managing editor —slangy, sardonic, hard-boiled—a far cry indeed from the impeccable boulevardier of the past. Mr. Menjou plays with complete appreciation of the part, adding to it something of contempt that was missed on the stage.

Hollywood Magazine
Adolphe Menjou, the suave charmer of feminine hearts, actually is the newspaper editor. His performance is magnificent—one of the most convincing we have ever seen.

Julia Shawell in Evening Graphic, N. Y.
Menjou is grand, sure in his role, and so effective in delivering his characterization that he practically steals the picture.

Rose Pelswick in N. Y. Evening Journal
As Walter Burns, the hard-boiled managing editor, Adolphe Menjou gives a magnificent performance, freed from the stereotyped pattern of the man-about-town roles assigned him in the past.

Picture Play Magazine
Adolphe Menjou is astonishing as the managing editor, slangy, hard-boiled, sardonic. He gives a wonderful performance.

Regina Crewe in New York American
Adolphe Menjou, heretofore the suave, the elegant, steals the picture in a role portraying the roughest, toughest twenty-minute egg who ever framed a front page scoop. Mr. Menjou, perfectly cast, adds proof to the suspicion that he is one of the most vital, versatile players of the screen—a great artist and a fine technician.

Brooklyn, N. Y., Times
Adolphe Menjou walks through the press room in spats and, to his credit, gets away with it. As a matter of fact, Menjou almost walks away with the show.

Al Sherman in The N. Y. Telegraph
Menjou excellent. Adolphe Menjou runs away with the film as the dapper, cynical, suave managing editor.

Hubbard Keavy for Associated Press
Adolphe Menjou's characterization of Walter Burns, the managing editor, is undoubtedly his outstanding screen achievement.

Edwin Martin in Hollywood News
Players to remember: First, Adolphe Menjou, who carved another notch in his gun with his portrayal of Walter Burns.

Edward Stodel in New York Zit's
Adolphe Menjou proved to be one of the strongest links in the chain. He discards his usual suave polished mannerisms, retaining enough of his polish to blend it effectively into the crafty, cyclonic, fiery personality of "Walter Burns."

Billboard, Cincinnati, O.
Film fans will find a new delight in Menjou. The delineator of the suave sophisticates that he has played since his first entrance into the movies, proves that Menjou is a character actor of rare ability. It is as fine a piece of work as has been given to the screen in many a moon.

Modern Screen
Adolphe Menjou, as the ruthless managing editor who knows only the ethics of "headlines" is excellent.

Thomas Otway in New York Review
Mr. Menjou takes on new importance in film version of "The Front Page." His rendition of the ruthless editor is one of the best bits of characterization of the current season and should establish the erstwhile star as a much more valuable player than he was before.

The Film Spectator
He actually made you forget the lines he was speaking in the power and finesse of his performance. If this actor is not starred again within a very few weeks, I shall be as disappointed as I will be surprised.

Read What They Said of

Adolphe Menjou!

Exhibs Squawk On Fox Syracuse Cut

Syracuse, N. Y.—The Fox slash to a straight 25 cent admission price at their downtown theatre, the Eckel, in an effort to kill off the neighborhoods' double-featuring, has brought about a threat on the part of competitive exhibs that they will thumb down all Fox product "unless something is done about it."

According to Gus W. Lampe, managing director of The Eckel, however, the new low price of admission is not a temporary "hot weather" idea but an established and permanent new policy.

The Warner and Paramount downtown houses will stick to 50 cents and do not seem to have been hurt as much as the outlying houses, which is the direct cause for the rebellion.

U. A. Theatres Broadcast Discontinued Until Fall

Monday night half hour radio broadcast over KMTR for plug of United Artist Theatres on coast has been discontinued until fall. Expected sufficient houses of chain will then be operating on coast to absorb cost of the ether entertainment.

Frank Butler In Demand

A local agent has been commissioned by British International to negotiate for the services of Frank Butler for a term contract as a writer. Butler is at MGM on a story to story arrangement.

Tradeviews

(Continued from Page 1)

no reason for them to believe they can crack a whip and have the artists, writers and directors jump with panic. It can't be done, and it will not be done.

The attempt to force a Casey—UBO — project down Hollywood's throat will only cause the producers and Mr. Hays a new case of mental indigestion.

Intelligent people, financial advisors and business men shed few tears when the production heads wail "the agent has skyrocketed the price of artists clear out of our reach." Those same intelligent people, financial advisors and business men know the agent had little to do with big prices for actors, writers and directors. They know that agents have had their clothes literally torn from their shoulders in being pulled from one producer to another with wild bids for the services of people who cause successful pictures.

These same intelligent people, financial advisors and business men have heard of producer agreements not to pay this or that individual any more than so much, only to find, before the smoke has cleared from the meeting room, one or more has pulled out and run for a phone to outbid the other.

That Casey thing is another flop for Hays and our executives long before it starts. The brains of pictures will not be put through such a mill and if those behind it could only think, they could easily figure the reason.

Readers' Letters

'Scuse It, Please!

Editor, The Hollywood Reporter:

Would you kindly correct a statement I saw in the Reporter, issue of this morning, June 12th, which is entirely incorrect. I have made several pictures for Mr. Goldwyn, and never, either in the past or now, have had any discord in my relations with him.

I am under two-year contract to the Metro-Goldwyn-Mayer company which has, with my endorsement, agreed to lend my services to Mr. Goldwyn for three pictures during those two years.

My present, "The Unholy Garden," is the first of the three, and the fact that I am looking forward to directing two more pictures for Mr. Goldwyn under our agreement, within the next eighteen months, is sufficient to completely refute the allegations set forth in your article.

Thanking you, and with best wishes,

Sincerely,

GEORGE FITZMAURICE

June 12, 1931.

Run-around Squawk

Editor, The Hollywood Reporter:

The artists, writers, directors and technicians have their protective associations—the extras have no protection nor anyone to turn to when they are mistreated by the casting offices of various studios.

This letter is being written at the request of three extras who suffered with myself some unusual treatment at the Pathe Studio Saturday. All of us read the Hollywood Reporter when we have a dime to buy a copy and feel that publication will do what it can to protect us.

A week ago Pathe sent out a call for boys and girls for a location at Catalina Island on the Tay Garnett picture. Last Monday we were called for interview and did a bathing suit parade for Mr. Garnett and his assistants. On Tuesday we did another parade in sports clothes. On Wednesday about 30 people were picked and promised 5 or 6 days' work. Those picked were informed they would be called Friday and told the time to report.

Friday we were called and told to be at the studio Saturday morning at 10, rain or shine and ready for work. We reported, were put in a bus with our bags; sat in the bus for more than an hour and a man from the casting office called five of us and said we could not go. They paid us our check for the day.

When we left, they substituted five other people to make the trip in our places. This was done by the casting office as Mr. Garnett and his assistants had already left for the location.

Jobs for us are few and far between. We were engaged for the location and told it would be four or five days. I turned down work at Fox Thursday for Friday and Saturday to take the one at Pathe, the first work I have been offered in three weeks. A girl friend of mine took her rent money to buy a bathing suit for the trip. A boy we know borrowed enough money from his landlady to get a pair of white thousers to work in. They are stuck with their outfits, no work and new debts, and I lost the two days' work at Fox and the Pathe job as well.

If you will print this letter it will call attention to a condition that should not have occurred and one that is most embarrassing to us.

Very truly yours,

(Signature withheld)

[Editor's Note: Pathe contends the quota of extras for this location was 30 people and the director and assistant went over the budget in selecting 34. Mayo of casting office acknowledges people dismissed were engaged but were paid for Saturday and said no others were substituted.]

RKO-Pathe Signs Milton For Another

RKO-Pathe has signed Robert Milton for another picture to be done during 1931. Milton at present is directing Ann Harding in "Devotion." The remaining picture on Milton's contract at First National has been washed out in amicable understanding by studio and director.

Cohn Finishes 'Cisco Kid'

Al Cohn, Fox writer, is finishing up the screen play of "The Cisco Kid" for Warner Baxter. Irving Cummings is slated to direct.

Radio Washes Up On Alien Versions

Last of the major studios to scratch foreign versions off its production schedule is Radio.

Uncertainty of foreign market and general flop of versions is given as reason.

Marquis Henri de la Falaise, who has been supervising and directing French versions for Radio, is on his way back to his native France. The studio announces that he will be away on a three weeks' vacation, but it is understood that the "vacation" will be a permanent one as far as Radio Pictures is concerned.

New Buy Gives Frisch Chain Seventeen Houses

Philadelphia.—With the purchase of several Fox houses, the Louis Frisch chain, known as the Randforce Amusement Corp., now has seventeen theatres.

Agents Meet Tonight

A general meeting of all Hollywood agents belonging to their association will be held at the Beverly-Wilshire tonight.

THE BEST FOR LESS . . . Hillside 1171
At The
WARNER-KELTON HOTEL
Lexington at Vine
In Hollywood, California
Dr. Robert L. L. Warner
Managing Director

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

Printing All the News
WHILE IT IS NEWS

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DISTRIBUTION • FOREIGN
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THE REPORTER

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Hollywood Portrait No. 23.—For years she was a reigning star. She is still a star, but her popularity has waned considerably. Mediocre pictures—and long absences from the screen. At seventeen she was a great emotional actress. She still is. Time has marred her great beauty, but depth, feeling, sweetness and humor still shine in her expressive face. She looks older than she is. She was happily married for years, to a great producer. She still loves him. But there is a greater love. She has sacrificed a great deal for it. She knows it. This love has brought her pain and happiness. It is reciprocated. Few people know how well. The breath of scandal has blown near—but never scorched her. She is a very wealthy woman. She has withdrawn to a great extent from the society with which she once mingled. She used to be everywhere. Now one seldom sees her. Complete happiness is denied her because she fears what "they" would think. And "they" would be wrong!

•

There seems to be a great to-do among the feminine stars who are all trying to outdo each other in the matter of expensive and artistic dressing rooms. A well-known decorator recently completed Lilyan Tashman's, which is a knockout. Marlene Dietrich is said to have spent $8,000 on hers, which sum does not include the paintings adorning its walls, supposedly worth many times that amount.

•

If Lady Luck doesn't do a right about face soon up at the Embassy, the "Knights of the Round Table" will have to stage a benefit for Eddie Knopf and Bartlett Cormack. You see, every day great hordes of hungry writers, directors and stray actors, having lunched, toss for the check. And every day, for weeks now, Eddie or Bart have paid and paid. We ask you, what price membership?

WARNER THEATRES ARE WORKING ANCIENT GAG

Warners have pulled the old "hometown talent" gag out of the bag to build business in the smaller towns where the company has theatres.

Plan is to shoot tests of local talent and show them to audiences, on whom will rest the choice of players. Then two-reelers will be shot from prepared scripts. Tests and actual shooting will take place on the theatre stages except for exteriors ballyhooing the local village. Completed pictures will then run as part of the house's program.

First spot to pull the gag will be San Pedro, with Huntington Park and Santa Barbara to follow.

Studio has appointed William McGann to direct the tests and picture reels. Norman Krasna and George Thomas of the Warner-First National publicity staff are writing the scenarios.

Kent Para Dictator

(Continued from Page 1)

by cancellation of Clara Bow agreement and Jack Oakie walkout several weeks ago.

Through loss of these names from contract lists, the company has too few top-notch stars of definite box-office calibre, although it is admitted several players now being pushed along might develop into starring timber in another year.

Tip-off on Kent's position in Paramount production affairs was his recent trip west to meet Schulberg in Denver. He is said to have declared that time Paramount product must improve—or else. Local studio production staff is definitely on trial to deliver box-office product by Christmas, otherwise replacements will be made from tentative line-up of new manpower.

Harry Cohn, if accepting the deal to join Paramount, would be the logical man to step into active production if changes were made. Cohn is reported listening, providing Para will take care of his third interest in Columbia Pictures' voting trust agreement whereby he would eventually receive the $965,000 valuation of his share when the trust is finally dissolved between Jack Cohn, Joe Brandt and himself. If necessary, it is expected that Para. will protect the voting trust angle for Cohn until a suitable deal is made for unloading Columbia. There is little love lost between the production and distributing end of Columbia. Harry Cohn wants to get out and his partners have no objection. Jack Cohn feels he can make better pictures than Harry and Joe Brandt knows he can sell them better than either.

The new production layout for Paramount relegates Jesse Lasky to an elaborate office that sports the name plate, "vice-president in charge of production" which translated into picture vernacular will spell "magnolia."

Del Andrews To Radio

Del Andrews goes to Radio Pictures today to assist Tommy Boyd in the "Belleau Wood" yarn.

Ben and 'Broken Wing' Are Friends Of Old

"Broken Wing," which Paramount will make for new season release, seems to have consistently followed Ben Schulberg around like a hound dog. Schulberg bought the property and made silent version several years ago when he was producing Preferred pictures. Film rights to various stories owned by Preferred were disposed of by liquidator, with outsider buying "Broken Wing."

Schulberg, acting for Paramount, had deal practically set for buy of "Broken Wing" two years ago, but price held up deal. Interest by Paramount in the property was revived a few months ago, with deal then going through.

Paramount Announces Title Owned By MGM

Although Paramount is advertising "Marines Have Landed" as forthcoming release, the company is really providing free plug for the title for MGM. Latter owns that title through prior registration and is now preparing original story for it.

Despite fact Paramount has known of MGM title ownership for some time, "Marines Have Landed" appeared in Para's annual announcement and company is still designating picture in preparation with that handle.

Most of Unions in N.Y. Vote Pay Cut

New York.—The majority of the unions around here having working men in motion picture theatres have voted a wage cut for the ten-week Summer period.

Paul Hurst Finishes Contract In July

Tiffany's contract with Paul Hurst expires July 11, with no option beyond that time. Player held 52-week agreement with Tiffany.

Brock Starts New Rosco Ates Short

"Use Your Noodle," fourth of the Rosco Ates series of starring comedies, goes into production this week at Radio. Lou Brock directing.

'CannonballExpress' Starts

Andy Clyde's newest comedy, "Cannonball Express," starts production today at Sennett's. Cast includes George Gray, Fat Loback and Irene Thompson, Sennett's newest girl discovery whose option calls for a series. Del Lord is directing.

Johnston On Leave

Six month leave of absence granted to Arthur Johnston, contract musical arranger for Paramount, to go East to arrange music for two Irving Berlin shows.

CHARLES FURTHMANN
(NOW AVAILABLE)
SEVEN YEARS WITH PARAMOUNT AS SUPERVISOR, SCENARIO EDITOR, WRITER

ORIGINALS

'THUNDERBOLT'
'FOR THE DEFENSE'
'CHANCES'
('STREET OF CHANCE')
'THE GRAY HOUSE'
'SECRET FIVE'
'YELLOW SHEETS'
('SCANDAL SHEET')
'BOULDER DAM'
'I REFUSE TO ANSWER'

Management
THE EDWARD SMALL COMPANY
GRanite 1166

GRAHAM BAKER

Associate Producer Executive

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With
Warner Bros.-First National

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Exploitation-Publicity
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GLadstone 6237

'SWEEPSTAKES' REAL CLICK; 'WYOMING WONDER' FAIR

Laughs Aplenty In Race Story

"SWEEPSTAKES"
RKO-Pathe

Direction — Al Rogell
Photography — Edward Snyder
Story and Adaptation — Lew Lipton
Dialogue — Ralph Murphy
Film Editor — Joe Kane
Starring — Eddie Quillan
Cast: James Gleason, Marian Nixon, Lew Cody, Paul Hurst, Fred Burton, King Baggott, Billy Sullivan, Lillian Leighton, Mike Donlin.

Moving along at a lively pace, "Sweepstakes" is packed with laughs, and interspersed with some real excitement and suspense. As such, it looks like the b. o. money.

It has good old movie tempo from start to finish, and as for the laughs, which come thick and fast, the preview audience took so enthusiastically to the gags that the laughter covered up the dialogue in several instances.

It's a race track story with all the color and glamor of the turf thrown in. Although simple in theme, the yarn is grand movie as interpreted.

A youthful and successful jockey becomes involved with the bad man of a rival stable, through his infatuation for a girl, who, of course, is always innocent of any wrong-doing. To be with the girl, he switches his allegiance to the bad man's camp, although his heart is still with his old gang. When he races against his old mount, he throws the race and as a result is suspended from the tracks for a time.

Although he swears never to race again, his old trainer juggles things in no mean manner, so that the jockey again rides to fame and fortune, into the arms of the girl, as the wicked heavy loses his shirt and socks.

Eddie Quillan ideally fits the role of the jockey and his fans will welcome him in this one. General audiences cannot fail to get a real laugh, and experience a thrill in the well-handled race sequences.

Coming within a hair's breadth of stealing the show, James Gleason, as Eddie's pal and trainer, does some of his best comedy work. Marian Nixon is charming as the sweet young thing, but hasn't much to do. As the bad man of the rival stable, Lew Cody clicks with a thoroughly pleasing performance especially as he appears to play his pseudo-heavy role with his tongue in his cheeck.

Al Rogell has done a thoroughly satisfactory job with the direction and Ralph Murphy's dialogue is genuinely funny in most parts. Photography good especially in the race track scenes.

Junior Due Sunday

After completing deals for purchase of picture rights to two current Broadway plays, Carl Laemmle Jr. will return to the coast Sunday to launch production on Universal program for next year.

Tully On Chaplin

Jim Tully, in New York on yarn-peddling jaunt, told the Times Square gang:

"Charlie Chaplin is no genius and has not been for fifteen years."

The red-headed writer maintains that Chaplin has done nothing but repeat himself during all that time.

Sloane's Last On Old Radio Contract

Paul Sloane is on the final stretch of his term contract with Radio. Final picture under present agreement is "Consolation Marriage," now readying. New term deal for the director to stay at Radio has been under discussion for several weeks.

Production Begun By Para's British Studios

London.—Paramount will start during the present week production at the Elstree studios under the supervision of Robert T. Kane. Twelve pictures are scheduled for shooting.

Bradley King Wanted By Para For Term Ticket

Paramount is negotiating with Bradley King for a term ticket. Miss King is now at the Astoria studio on a one-picture contract.

Story Department of Columbia Shifted Here

New York.—Columbia will concentrate all story activity in Hollywood, discontinuing local story department.

Stromberg To Talk

Hunt Stromberg, MGM producer, will personally soundfilm the radio broadcast speech of Graham McNamee as delivered at running of recent Kentucky Derby. Someone suggested Hunt could rapid-fire the description a la McNamee—and he agreed he could. Sounding will be made for "Horseflesh," which Stromberg supervised.

Datig Due For Vacation

With production lull at Paramount for next few weeks, Fred Datig, casting director, is taking advantage of period to snatch his vacation. Fred got away Saturday.

Kraly Off MGM List

Hans Kraly is off the MGM writer list this week. No new connection, with report Kraly may take trip to Germany for visit with family.

McHugh For 'Corsair'

Frank McHugh has been added to cast of "Corsair," Roland West's next for U. A.

Hard Riding In O'Brien Western

"WYOMING WONDER"
Fox

Direction — Irving Cummings
Photography — George Schneiderman
Scenario — Alfred A. Cohn
From novel "Trailin'" by Max Brand
Cast: George O'Brien, Sally Eilers, Rita LaRoy, Humphrey Bogart, James Kirkwood, Stanley Fields, Robert Warwick, Richard Tucker, Earl Pingree.

This is a program picture which Fox probably doesn't intend for metropolitan presentation.

It should go over good with horse-opera fans and the kids. There is lots of hard riding, fast work with the pistols and a fight or two worked in.

The scenic shots are good and the dialogue is kept to a minimum, which is as it should be in an action picture.

There was some footage left to carry the laughs expected from some of the dialogue but the laughs did not materialize.

The director has used lap dissolves freely and in most cases effectively in unfolding the yarn.

The story starts as a store-clothes murder mystery but suddenly Wyoming is mentioned and then with some lap dissolves that are honeys, horses are provided for everyone who can ride and some who cannot, and we have a good old western with George O'Brien as the hero.

From then on the horses are galloped continuously, which is perfectly all right with this reviewer, who is very fond of horses. The man who picked Friday to preview this was no sap. Kids' night at the Fox Ritz and when O'Brien's horse leaped Devil's Gulch they nearly tore off the roof.

The only place the picture would go in the cities is in the kinds' matinee programs or on double features in the B neighborhood houses.

'Long Legs' Held In Three Keys

New York.—The Fox production of "Daddy Long Legs" is being held over for a second week at Roxy here, the Fox in Washington and the Fox Detroit. This picture has given Fox theatres the first real break in business with any Fox picture for many, many weeks.

Educational To Start

Educational starts its new season's program with a two-reeler, which goes into production June 22. William Goodrich will direct.

'Air Eagles' For Darmour

Darmour studios have chosen "Air Eagles" as the title for their second feature length on this year's program. Story is now in preparation.

ON TO RENO
Over The Fourth

For the week-end of a life-time take the HOLLYWOOD ROOSEVELT DE LUXE SPECIAL TRAIN TO SEE Jack Dempsey's 20-round fight

Baer-Uzcudun

The opening of the new Reno Race Track and the amusements of the old West.

Compartment and drawing room cars exclusively—at the price of a lower berth. Your train room is your home while in Reno.

Call Special Train Committee, Hollywood Roosevelt Hotel, HO 2020 for Reservations.

Everybody's Going!
Join the Crowds

HERE'S ALL AVAILABLE CREDITS ON NEXT WEEK'S PREPARATION SCHEDULE

Columbia Studios

"FORBIDDEN"—Jo Swerling on adaptation. Barbara Stanwyck to star. Frank Capra to direct.

Fox Studios

"DELICIOUS"—Story by Guy Bolton. Screen play by Guy Bolton and Sonya Levien. Original music and lyrics by George and Ira Gershwin. David Butler to direct. Starring Janet Gaynor and Charles Farrell.

"THE MIDNIGHT CRUISE"—Story by Fulton Oursler. Director, William C. Menzier; co-director, Kenneth MacKenna. Starring Edmund Lowe and Lois Moran.

"THE YELLOW TICKET"—Story by Michael Morton. Adaptation by Jules Furthman. Rowland Brown to direct. Cast: Elissa Landi and Paul Cavanagh.

"RIDERS OF THE PURPLE SAGE"—Author, Zane Grey. Irving Cummings to direct. Cast: George O'Brien and Marguerite Churchill.

"SOB SISTER"—Mabel Gilman novel. Alfred Santell to direct. Linda Watkins cast.

"SHE WANTED A MILLIONAIRE"—William Anthony McGuire story. Joan Bennett and Spencer Tracy cast. John Blystone to direct.

Metro-Goldwyn-Mayer Studios

"SEA EAGLES"—George Hill, director. story by Frank Wead. Cast: Wallace Beery, Marjorie Rambeau.

"GET RICH QUICK WALLINGFORD"—From novel by George Randolph Chester. William Haines starring. Sam Wood to direct.

"EMMA"—Story by Frances Marion. Starring Marie Dressler. Charles Reisner to direct.

"THE GUARDSMAN"—Author, Ferenc Molnar. Adaptation by Ernest Vajda and Caludine West. Starring Alfred Lunt and Lynn Fontanne. Sidney Franklin to direct.

"CANDLELIGHT"—Play by Siegfried Geyer. John Gilbert starring. Harry Beaumont to direct.

RKO-Pathe Studios

"SUICIDE FLEET"—From original by Lew Lipton, adaptation and dialogue by Marion Jackson. Cast: Bill Boyd.

"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting. Starring Helen Twelvetrees.

"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting. Starring Constance Bennett.

Radio Pictures Studios

"GIRL CRAZY"—From the play by Guy Bolton. Music by George and Ira Gershwin. Wheeler and Woolsey to be starred. No director assigned.

"BIRD OF PARADISE"—From the play by Richard Walton Tully. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.

"THE DOVE"—From the story by Willard Mack. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio and Lowell Sherman. Sherman to direct.

"FRONTIER"—Original story, screen play and adaptation by Howard Estabrook. Wesley Ruggles to direct. Starring Richard Dix and Irene Dunne.

"CHICAGO DOVE"—From original by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor and Ricardo Cortez.

"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.

"ARE THESE OUR CHILDREN"—From original by Wesley Ruggles, who will direct. Adaptation and dialogue by Howard Estabrook.

"SHOULD WIVES WORK?"—From original by Al Boasberg, adapted by Anthony Veiller.

"CONSOLATION MARRIAGE"—From original by Bill Cunningham, adapted by Humphrey Pearson. Paul Sloane to direct. Irene Dunne and Pat O'Brien in cast.

"THE HOME COMING"—From the story by Bernard Schubert, who is also adapting. To star Richard Dix. No other assignments.

Paramount Studios

"LADY OF THE LIONS"—From the original story by Bartlett Cormack. Bartlett Cormack and Josef von Sternberg, scenarists. Josef von Sternberg to direct. Starring Marlene Dietrich.

"A RICH MAN'S FOLLY"—Starring George Bancroft. Juliette Compton in cast. John Cromwell to direct. Story by Charles Myers.

"NO ONE MAN"—From the story by Rupert Hughes. Screen play, Paul Hervey Fox. Adaptation and dialogue by Vincent Lawrence. Lothar Mendes to direct. Cast: Richard Arlen, Carole Lombard, Gene Raymond.

"THE MARINES HAVE LANDED"—From the story by J. K. McGuinness and Tom Boyd. Screen play, adaptation and dialogue by Tom Boyd and J. K. McGuinness. Eddie Sutherland to direct. Cast: William Boyd, Charles Rogers, Eugene Pallette and Stuart Erwin.

"ROAD TO RENO"—From the original story by Virginia Kellogg. Scenarists, Brian Marlow and Josephine Lovett. Richard Wallace to direct. Cast: Charles Rogers, Carman Barnes.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct. Cast: Sylvia Sidney, William Collier, Jr. and Estelle Taylor.

"CORSAIR"—Story by Walton Green. Starring Chester Morris.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From the story by Armitage Trail. Adaptation by Ben Hecht. Continuity by Seton I. Miller. Dialogue by Hecht and Miller. Howard Hawks to direct. Paul Muni for title role.

"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove and Edward Everett Horton.

"QUEER PEOPLE"—From novel by Graham brothers, who are also on the adaptation. Leo McCarey to direct. Starring Jean Harlow. Adaptation and dialogue by Howard Green and R. L. Schrock. Additional dialogue, Ben Hecht.

Universal Studios

SLIM SUMMERVILLE MARINE SHORT REEL COMEDIES (Leathernockers)—With Slim Summerville and Eddie Gribbon.

"UP AND UP"—From the stage play by Eva Kay Flint and Martha Madison. Screen play by Tom Reed and Courtenay Terrett. Directed by Cyril Gardner.

"FRANKENSTEIN"—From the old novel by Mary Wooistoncroft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screen play by Garrett Fort.

"SAINT JOHNSON"—From the novel by W. R. Burnett. Screen play by John Huston. Starring Walter Huston. No other assignments.

Warner-First National Studios

WARNER BROTHERS

"MISTER HERCULES"—From the novel by Gwynn Williams. Adaptation by Harvey Thew. Michael Curtiz to direct. Cast: Frank Fay, Marian Marsh, Dudley Digges, Leon Errol.

FIRST NATIONAL

"OUR SOCIAL WHIRL"—Original story by Robert Lord. Starring Marilyn Miller. Mervyn LeRoy to direct.

Clarence Brown Leaves MGM After One More

Clarence Brown has one more picture to do at MGM and it is under-

McLaglen Vacations

Vic McLaglen will take a six weeks' vacation starting July 13. This will be the first taken by the big boy during his five years of picture making.

ZaSu Pitts on 'U' Term

ZaSu Pitts has been signed on a term contract by Universal but must fulfil her contract for Hal Roach. Prior to this signing she was set for a

William A. McGuire To Do 'Yellow Ticket'

William Anthony McGuire, author of "Whoopee," has been imported from New York by Fox to write dia-

THE Hollywood REPORTER

Vol. V. No. 3. Price 10c. TODAY'S FILM NEWS TODAY Friday, June 12, 1931

OLD WRITERS IN AGAIN

THE local Loew's State box-office the last few weeks proves an accurate barometer, governing one condition emphatically. The fans are SHOPPING for their pictures like they never did before. They have become critics all. Word-of-Mouth advertising value has leaped far forward in importance.

The Public seems to be able to SENSE them away ahead of many of the producers.

Back to Loew's State for the illustration.

MGM's "Shipmates" grossed a nice $31,483. Along came their "Strangers May Kiss" after a long run at the Carthay—repeat run, mind you—and topped it with $32,900.

Then the Fox picture—"Charlie Chan Carries On" does a complete nose-dive with about $17,165!

Was it a case of just a bad week? Depression? Bad weather?

Hardly! The very next day MGM again takes the situation in hand—this time Joan Crawford in "Laughing Sinners." . . . and does $4,010 on the single day!

Of course "Charlie Chan" was a complete loss, when the house nut—including the Fanchon & Marco show—approximating $22,000, is taken into consideration.

WE'RE not discussing the merit of "Charlie Chan." The important point is that the fans "sensed" it as off-color . . . and sniffed at it . . . to the extent that Loew's took a nice sock to almost a new low.

The fact that it was a Fox picture also has nothing to do with the set-up. It wasn't so long ago when MGM played the High-Low game all on their own hook.

The High was with Dressler-Moran's "Reducing," which grossed around $39,000. Shortly after came "The Great Meadow," which barely got over the $15,000 mark!

The producers all know these figures.

They know the Public is picture-conscious . . . picture-wise!

There is NO DEPRESSION and NEVER WILL BE A DEPRESSION with GOOD PICTURES in the lights!

The radical Highs and Lows of Loew's State prove the hand-writing on the wall for those who will read.

Blumenthal Will Angel For Gloria; Milestone to Meg

New York.—A. C. Blumenthal will do the angel on the Gloria Swanson production of "Rock 'a Bye" that she will make for United Artists. Lewis Milestone will be the director and it will be made immediately following the star's U. A. appearance in "Tonight or Never."

"Rock 'a Bye" is the picture that Sam Goldwyn wanted Gloria to do as her U. A. starring picture, but Goldwyn is said to have tried a little chiseling that Gloria did not like and the deal went cold.

Para's L. I. Studio Cut But Westerners Escape

New York.—The personnel of the Paramount studio at Astoria are frothing a bit with the news that the West Coast plant has not been touched insofar as a salary cut is concerned. The Easterners had their percentage deducted from their envelopes last week.

Ziegfeld Buys Tim Whelan's 'Best Wishes'

Florenz Ziegfeld has accepted for early production "Best Wishes," authored by Tim Whelan. Whelan will go to New York to assist in the preparation on completion of his work on the Radio picture "Peach-O-Reno."

Fox Denied Examination Of Grandeur Film Books

New York.—The Supreme Court of this district refused the plea of William Fox to examine the books of Grandeur Film. This is in connection with Fox's suit to dissolve the company.

Bill Powell and Carole Lombard Book Passage

William Powell and Carole Lombard have booked for Honolulu on June 27 for a honeymoon.

Sol Lesser Returns

Sol Lesser, in charge Universal theaters, arrived yesterday after an extended trip East. With Lesser back, Universal's terms for lease of Hollywood-Vine house will be submitted to Hughes-Franklin for acceptance.

Studios Sour on High-Priced Imported Talent; Veterans of Screen Technique Returned

Definitely washed up with importation of high powered "name" authors and playwrights on long contracts, producers are now combing the field for writers who established reputations as consistent scenarists during the silent era.

Producers have finally acknowledged that the rush for playwrights and authors to write talker pictures turned out to be a most expensive dish. Of the three hundred importations brought to the coast in two years, less than five per cent adjusted themselves to the conditions of writing for motion pictures where they could be classed as successes. The

(Continued on Page 2)

Bill Signed For 7-Year Contracts

Sacramento. — Governor James Rolph Jr. signed the bill yesterday to legalize contracts of seven years duration for personal services in California. Bill was backed by film producers, who can sign optional term contracts with players, writers, directors, etc. for total of seven years. Former state law legalized five years as maximum term for personal service agreements with corporations.

New law becomes operative in 60 days, and it is expected that all future term talent contracts after that time will carry options over the seven year period.

RKO Globe Closing

New York.—RKO closes Globe Theatre Saturday for indefinite period. House has been grinding on first run policy, with lack of both product and business responsible for fold.

Stuart Erwin to Radio

Radio has borrowed Stuart Erwin from Paramount for a role in "Consolation Marriage."

Sam Goldwyn and Fitzmaurice Split

"Sammy" Goldwyn simply knows no peace. His long standby as a friend, booster and director is to pull out at the end of "The Unholy Garden." Fitzmaurice is said to have told him he is washed up now and forever.

Another director working for Sam also is making threats.

Machine For Television At $300 Cost Predicted

Chicago.—At the convention of the Radio Engineers here it was predicted that a $300 television machine for home use would be on the market within six months.

SUPPLY HOUSES HOLD SACK FOR EXHIBITORS

New York.—Both national chain and independent theatre supply houses are holding millions of dollars in over-due exhibitor paper for equipment installed in theatres during the past two years.

With theatre business hitting low spots, exhibitors are defaulting in time payments on equipment purchased from the supply houses, with latter now finding it difficult to finance new deals.

Strong competition in the supply

(Continued on Page 2)

Magazine Running Poll On Arbuckle

The Motion Picture Magazine, a fan publication, is out to bring Fatty Arbuckle back to the screen as a player. It is soliciting votes from its readers on the subject and hopes through this method to convince Hays and all he represents that Arbuckle has been given more than he deserved and should be reinstated.

REHASH OF 'COMMON LAW' MAKES WEAK PICTURE

Star, Story And Cast Are Dull

"THE COMMON LAW"
RKO-Pathe

Direction.....Paul Stein
From novel by Robert W. Chambers
Screen play.....John Farrow
Dialogue.....Horace Jackson
Photography.....Hal Mohr
Starring.....Constance Bennett

Cast: Joel McCrea, Lew Cody, Robert Williams, Hedda Hopper, Marion Shilling, Paul Ellis.

If Constance Bennett makes many more pictures such as "The Common Law" her following by this time next year will be practically nil. No star, not even a "glamorous" one, can long withstand material such as this. "The Common Law" has been slightly modernized in treatment, and a few phrases added here and there, but it is bromidic, lacking in action, truth, interest or suspense. Even the star herself is for the most part, monotonous, and the supporting cast with the exception of Joel McCrea and the man who plays his father, doesn't help any.

A girl of indefinite background leaves the man with whom she has taken a trip to Paris and seeks work as an artist's model. She goes first to the studio of a young American, who finds her "perfect" for the mural he is painting. (And which, incidentlly is very funny, without meaning to be.) They fall in love. A pal of the young artist lets slip the fact that the girl has been having an affair with a well-known rounder. The boy faces her with the question and she, being completely honest, confesses all and tells him it was over before she met him. The boy, disillusioned, changes his mind about asking her to marry him. They part. At an artists' ball they meet again and she swallows her pride, follows him home and stays there with him. He wants to marry her but she insists they live together until they are "sure." They go to America and there, while week-ending on his family's yacht, jealousy rears its so-called ugly head, for the ex-affair is on board, and the boy's sister is trying to break up his romance, etc. Finally the girl realizes that marriage would be a protection after all, and when the boy, after another quarrel, suggests marriage, she flies into his arms with "Yes" on her lips.

There is a lot of talk and more talk. Long drawn-out sequences and much unintelligent moralizing. There are many scenes which do not ring true and others that are just boring.

The direction was good in spots, very amateurish in others. Constance Bennett seemed less than herself in this one—or perhaps we know her tone too well now. McCrea gave a sincere performance in a stilted role. The man who plays his friend in Paris tries very hard to be Charlie Ruggles but surely does not succeed. Hedda Hopper and the boy's father were O. K. Photography splendid.

The picture as it stands is insufferably long. Cutting, of course, will help—and we hope it helps a lot. It is hard to say how much of an audience will be attracted by "The Common Law," but as to the power of its star there is no doubt at the moment. Exhibs should be careful to stress the Bennett name, and not overplay the picture itself—for it is tripe.

Poor Agent

Richard Bennett was signed by Warners for "Safe in Hell;" four weeks guarantee at $2,500 a week. Studio postponed picture and Bennett refused to make any claim, contending he wanted no pay for work he did not do. On hearing this news his agent lapsed into unconsciousness and was still at it at time of going to press.

Great Break For Extras; Weather Delays Company

Universal's "Heaven on Earth" company, which was scheduled to remain two weeks on location on the Sacramento River, has been away from the studio for a month. Delay is caused by weather.

Unit, which includes Lew Ayres, Anita Louise, Harry Beresford, Charley Grapewin and Director Russell Mack, hopes to return to the studio next week.

Alice Miller Returns

Alice D. G. Miller returned last night from New York having completed the dialogue and adaptation of "Uncertain Women," tentative title of Claudette Colbert's next Paramount production.

Due to the closing down of feature production at Paramount's Long Island studio, it is expected that Miss Colbert will make the film here.

Ghurka Is Not a Pickle

Radio reports that it had a tough time finding 25 Ghurkas for use in "The Sphinx Has Spoken."

Technical Director Lal Chand Mehra finally had to content himself with 25 Filipinos and Hawaiians who, with towels around their heads, could hardly be told from Ghurkas by experts.

It seems up to this time everybody on the lot thought a Ghurka was a pickle.

Novarro Yarn Working

MGM is preparing original story with Philippine background for Ramon Novarro starring picture. Slated as Novarro's next.

Summerville Recovers

After an illness of more than two weeks, Slim Summerville has returned to work and is engaged in making his newest short reel comedy at Universal, "First to Fight." Harry Edwards directing.

Columbia Reports Second Best Year

New York.—Columbia Pictures' production schedule for the coming season will set a new record for the company, 26 feature films being contemplated, compared with 20 for the current year. There will also be 104 short subjects, which include the well-known and profitable talking cartoons, as well as 16 westerns.

Despite merger rumors which link Columbia with Radio-Keith-Orpheum, and more recently with Publix, it can be stated that such rumors are unfounded.

Net for the fiscal year ending on June 30 is expected to be in excess of $6.50 a share, which would be the second most profitable year of the company's history.

Burch To Supe 'Honor Be Damned' For Radio

The first assignment for Johnny Burch in his new job of supervisor at Radio will be 'Honor Be Damned.'

'Eddie Cuts In' Starts At Pathe Studios Today

The Eddie Quillan-RKO-Pathe picture "Eddie Cuts In" starts today with Ginger Rogers in the feminine lead. It is from the story by George Kibbe Turner which Earl Baldwin adapted. Al Rogell is the director.

Para Wants 'Java Head'

Paramount is dickering with Joseph P. Hergesheimer for "Java Head," but the question of price seems to be holding up negotiations. The story is wanted for Anna May Wong.

Academy Board To Meet

The Board of Directors of The Academy of Motion Picture Arts and Sciences will meet next Monday night for the last time until Fall. Sessions are postponed during summer months.

'Von' To Direct For Radio

Eric von Stroheim has been given a director's ticket by Radio. No picture assigned yet but it will no doubt be an original he is preparing for the studio.

'Cut-ups' Boss Here

A. J. Saxe, head of Movieland Cut Ups, here from New York for purpose of tie-ups with studios and their players.

Bill Halligan Out at Radio

Bill Halligan is no longer at Radio. It is understood he talked too much and too long on something or other.

Harry Green To N.Y.

Harry Green is leaving tonight with the hope of doing "The Shyster" as a Broadway play.

Actors Victors In N.V.A. Brawl With Executives

New York.—Looks as if the free-for-all brawl that has been given a Madison Square Garden setting concerning the affairs of the N. V. A. organization and club, is about washed up, with the actors in the victors' corner.

The trouble from the start of the organization is understood to have centered around the executive agitators headed by Pat Casey and others. The showdown came with the actors asking for an accounting of the $606,000 collected in the April drive.

With no accounting for the collections, the actors raised a rumpus with the "execs," telling them they did not have a club.

Now the actors are back in "their" club with the execs out and a suit on for an accounting of the funds.

Radio Takes Belleau Wood For Background, Title

Radio Pictures will do a picture with Belleau Wood as background and title. Tommy Boyd is working on the story and the studio is looking for a collaborator to work with him.

Boyd was recently loaned to Paramount for work on "The Marines Have Landed."

'Sea Eagles' Changed To 'Hell Divers' By MGM

MGM has changed the title of the Wallace Beery picture "Sea Eagles" to "Hell Divers." It goes into production tomorrow.

Blumenstock at Radio

Mort Blumenstock has been given a ticket at Radio. His first assignment is the Clark and McCullough yarn. Johnny Gray is on the story also. Blumenstock has been at the Eastern studio of Paramount for the past year.

How's This For a Cast?

Charlie Rogers can take plenty of bows for the cast he has signed to do the Ann Harding picture "Devotion." Supporting Miss Harding are Leslie Howard, Allison Skipworth, O. P. Heggie and Robert Williams.

Davidge To Build New Lab

Roy Davidge is planning construction of new laboratory where he will handle release print work in addition to present negative developing and processing.

Mayo Methot With U.A.

United Artists has signed Mayo Methot, stage player, for the feminine lead in "The Corsair," Roland West production with Chester Morris starred. Production starts in 10 days.

Chic Sale Minus Boils

Chic Sale returned to the Radio lot yesterday minus the boils that had decorated his anatomy during the past few weeks.

THE REPORTER

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Broadway gossip sifting back to Hollywood indicates that the fight staged between Tallulah Bankhead and Justine Johnstone had a lot to do with the flop of Tallulah's first for Paramount.

●

The long distance wires have been sizzling these past two weeks with the conversations of a young and socially prominent New Yorker and the recently divorced wife of a Paramount director. The Eastern swain wants the ex-wife to hop trains and go places but the lady, who just finished the lead in a Western, is determined upon a career and refuses to think of anything else but.

●

Rex Lease, the young actor whose fisticuffs make the front page every so often, and his bride of five weeks have come to a parting of the ways. Mrs. Lease, who is about to shed the bonds, is Eleanor Hunt, the girl who was originally brought out here for the ingenue lead in "Whoopee."

●

Paul Bern has been amazingly successful in his charitable drive for funds to feed the hungry school children of Los Angeles. His original idea was to raise $10,000 of the $20,000 needed to maintain the supply of food throughout the summer. The picture people have been so generous in their response that he has been able to collect $5,000 in three days. He now hopes to be able to turn in the entire $20,000 from the organization which he has formed for this fine purpose.

●

Contract writer at a major studio was seen twice during one week at Ambassador and Blossom Room dances with the same lady. Next Monday morning writer received visit from jewelry salesman who wanted to sell a $2,000 wrist watch for "the girl friend." No sale.

●

The Height of Economy or Saving the Wear and Tear: Edward Everett Horton, walking around the Radio lot yesterday, with only one half of his face in make-up. The reason being that he was called to the studio for some close-ups which he knew would be in profile. He therefore left the other half of his visage au naturel.

ORIGINAL FOX FINANCE GROUP OUT OF PICTURE

New York.—With retirement of John L. Kuser and Dryden Kuser from Fox Film board of directors, company eliminates last representation of original financing of the company. The Kusers represented Newark banking interests that were originally promoted by Winfield Sheehan to expand the Fox Film activities.

Although no information was given out officially, it is reported that the Newark group has obtained ample payment to turn over its remaining interests to the Harley Clarke group.

George Meeker Set For 'Dishonorable'

George Meeker's screen test for "Strictly Dishonorable" has been stamped okay by Universal executives and the Broadway stage player has been definitely signed for the role of Henry in the picture.

Meeker, who played the same role in New York in "Strictly Dishonorable," was sent to the coast on speculation with the whole deal resting on the outcome of the film test.

Production is scheduled to start June 18 with John Boles, Lewis Stone and Sidney Fox heading the cast. John M. Stahl will direct.

'Mata Hari' to Start Soon

There will be very little wait between "Susan Lenox" and "Mata Hari" the two Garbo pictures MGM will release. "Lenox" is slated to finish within a few days and George Fitzmaurice will be ready for Greta in the new picture.

MGM To Do Story of India

MGM is making heavy preparations for a picture with the background of India. Henry Hathaway, former assistant to Victor Fleming, sold the yarn and is working with Al Lewin trying to whip it in shape.

Meehan on 'Awakening'

John Meehan has been assigned the screen treatment of the John Van Druten play "The Awakening" that MGM will do as a picture.

Exhibs Can't Pay

(Continued from Page 1)

field gave exhibitors break for good deals when equipping new houses or refurnishing old theatres. General basis was one-fourth down and balance over period of months, with exhib giving notes to cover. When business started on toboggan, theatres defaulted in payments to the supply houses, with latter struggling along under heavy load of non-negotiable paper.

To protect equipment already installed in defaulting theatres, supply houses are attempting to collect on account wherever possible, hoping the theatre, by remaining open, may hit a pay streak so they can get out.

It is reported that supply houses are also holding plenty of paper for outfitting circuit houses that has been renewed frequently during the past six months.

Radio Fighting For 'Frontier' Title

Several claims have been put in on the title "Frontier," which Radio is announcing for the next Dix picture. One individual claims to have authored a book that was printed in 16 different languages under that title.

All of the claims with the settlement desired have been registered. So far no soap with the picture company.

Flynn On Way Here; Fire Case Set to Fall

New York.—John Flynn has left here for Hollywood. The 10-death Pathe fire case against Lally and him has been set back for a Fall hearing —and.

Juliette Compton Gets Lead With Bancroft

Paramount assigned Juliette Compton for lead opposite George Bancroft in "Rich Man's Folly." John Cromwell to direct from original by Charles Myers.

Option Tickets Picked Up On Para Players

Paramount has picked up contract options for additional term on Sylvia Sidney, Wynne Gibson and Jackie Searl. All stock players.

Bill McNutt to MGM

Metro-Goldwyn-Mayer has borrowed William Slavens McNutt from Paramount to do the dialogue on "The Family Affair." It is a Saturday Evening Post yarn that has been readied for pictures by Sylvia Thalberg and Frank Butler.

Ted Paramore will work with Grover Jones until McNutt gets back to Para.

'U' Serial Starts 17th

"Battling With Buffalo Bill," second of four serials on Universal's current program, goes into production June 17. Johnny Mack Brown will enact Buffalo Bill and Ray Taylor will direct.

"Danger Island," first serial to be shot, finished camera work this week.

Berman Assigned

Radio assigned Pandro Berman as supervisor on the first Seth Parker story. This is the yarn Jane Murfin brought back from New York.

Sparks Takes Vacation

Ned Sparks, Radio comedian, left yesterday on a six weeks' vacation in Quebec.

THE BEST - - - FOR LESS - - - Hillside 1171
At The
WARNER-KELTON
HOTEL
Lexington at Vine
In Hollywood, California
Dr. Robert L. Warner
Managing Director

Bill Boyd Saves Two In Boat Fire

Bill (Movies) Boyd yesterday rescued Ed J. Walter and E. G. Kingman, San Pedro yacht brokers, from the burning yacht Whitecap, when it caught fire at sea.

Boyd was vacationing on his yacht, the Minx, with his wife, Dorothy Sebastian, and Mr. and Mrs. Hughie Cummings, when the Whitecap was sighted afire eleven miles off the breakwater.

The rescue was witnessed by hundreds of passengers aboard the steamer Avalon.

Para Takes 'Woman in The Case' From Files

Paramount has dug into the files for "The Woman in the Case," which has been made twice before, once with Pauline Frederick and once with Betty Compson. The new version will be called "Woman Against Woman" and is being prepared by S. K. Lauren. Edward Goodman is slated to direct, with Eleanor Boardman under consideration for the lead.

'Safe In Hell' Held Up

With the excuse that the cast did not suit, Warners have postponed "Safe in Hell" until a September production date.

Purcell On MGM Term

Irene Purcell has been given a term ticket with MGM and her first picture on this contract will be the feminine lead opposite John Gilbert in "Candlelight."

Dorothy Appleby at MGM

Dorothy Appleby, New York stag star, arrived in Hollywood yesterda to start a term at MGM. No assign ment yet.

Vote Unseats Fox

(Continued from Page 1)

balance proved washouts and cost th studios hundreds of thousands in dea overhead.

During the panic for establishe playwrights and authors, skilled writ ers of screen material were passed u by the producers. Only company tha carried majority of capable scenari writers of silent era was Warne Brothers, with this being Jack War ner's personal policy since the intro duction of talkers.

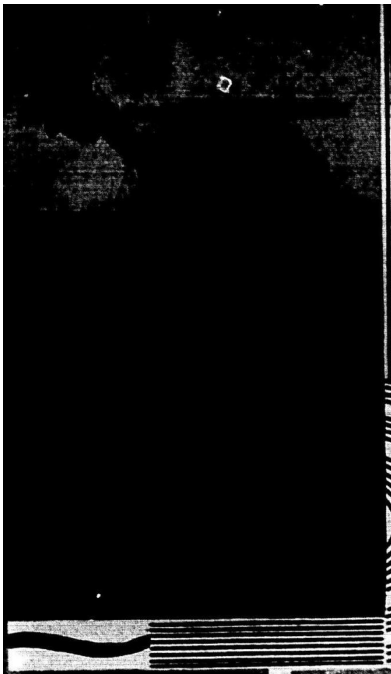
The loud wails of sales department and exhibitors during the past yea for box office product to keep th theatres out of red ink, finally con vinced studio heads that storie shou'd be made with motion pictur technique rather than to attempt re productions of sophisticated and sma stage plays.

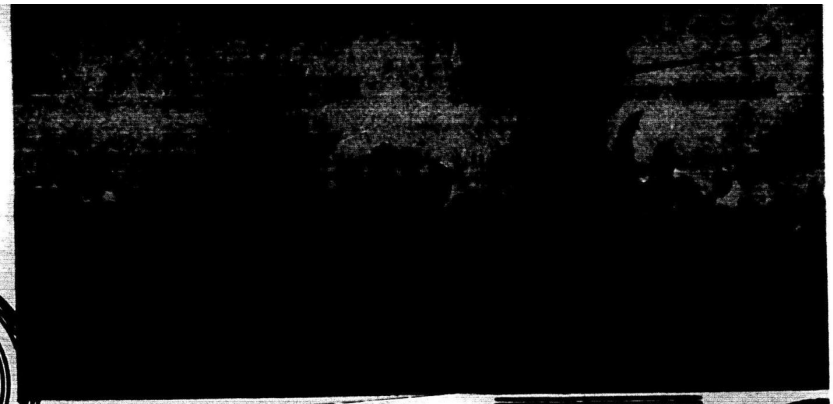
MGM has been letting out import ed playwrights and authors at con tract expiration; replacing with scen arists who have consistently delivered Recent additions to MGM writer li look like blue book of screen writer

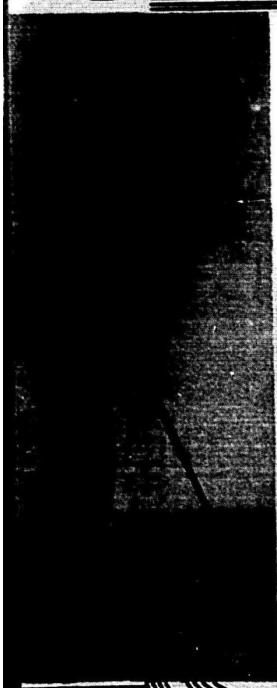
Paramount, overloaded with writin staff of authors and playwrights a ironclad contracts, will weed out th lemons as soon as possible to sub stitute with capable scenarists wit years of picture training behind them

MGM Golf Classic

• (Left) Harry Rapf, daddy of the annual tournament, sinking a long and difficult putt. (Above) Sam Wood has just smacked one so hard the gallery is following it with field glasses. (Right) Pete (Publicity) Smith is seen sneaking up on a short one to the cup. (Below, L. to R.) Danny Gray, Gene Ruggiero, the winner, Lee Ebert, Felix Feist, Jr.



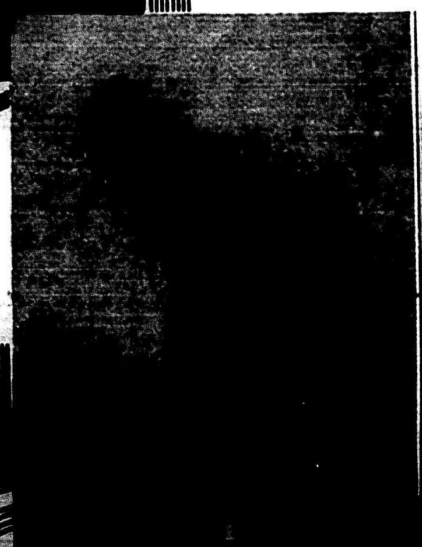




• (Below) The candid camera, which registers its subjects unaware of the lens' presence, caught this one of Joe Cohn all set for a putt.

• (Above) Eddie Mannix using a Bobby Jones stance to demonstrate just how those long, tough putts can be done. The cigarette gives him the proper amount of nonchalance.

• (Left) Buster Keaton's long years of baseball experience are reflected in the mighty swing shown here. The gallery stood well back to give Buster room for this one which when finished revealed the ball four feet away under a one-sublime-yard drive, probably a record.



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◆ **Personal Management** can be rendered only by one who understands the many elements and ramifications related to the Career of the ARTIST, WRITER and DIRECTOR.

◆ **Personal Management** means intense concentration for constructive enhancement of an individual's career and the preservation of earning power and prestige once **attained.**

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6 FRANK McHUGH COMEDIES
6 GOLD DIGGER COMEDIES
6 TRAVELING SALESMAN COMEDIES
6 MR. AVERAGE MAN COMEDIES
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13 PATHÉ REVIEW

RKO PATHÉ

THE HOLLYWOOD REPORTER

W. R. WILKERSON.....Editor and Publisher

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Hollywood will actually have its "dog day"—next Thursday, June 18—at the Embassy. The club is giving a Dog Luncheon, to which all its more or less human members are invited, with their dogs. There will be special "table arrangements" for the canine guests on the roof garden, special food, and very special waiters. And, oh yeah, it will be very "doggy."

•

Beatrice Lillie, who opened a few nights ago in the third Little Show in New York, is doing a burlesque of Marlene Dietrich which has the whole town on its ear. Miss Lillie's antics stress the exploitation of Marlene's legs, ending with the singer in a very risque position, screaming, "I did it all for Austria!"

•

A well known playwright, who has been connected with the talkies for a long time now, is headed for plenty trouble if he doesn't use more discretion regarding his private life. He is nearly past middle-age, but has an overpowering urge to suggest week-end trips to very, very young actresses. Caliente and Arrowhead figure in his propositions, with very few acceptances. ..The trouble would come, should the "wrong kind of girl" take him up—and then "take" him, via the blackmail route.

•

Employees of a downtown daily paper staging a subscription contest are pulling a fast one on the press planters of the various studio publicity departments.

As the press agents bring in their stories and pictures, the newspaper boys haul out the subscription blanks.

One planter says it takes two subscriptions to get a story printed and three for a picture.

Best news of the week: A letter from Renee Adoree reveals the fact that she has gained fifteen pounds and has almost completely recovered from the illness which sent her to a sanitarium in Arizona some time ago. Renee has been up to her neck in books and picture puzzles for months but it won't be long before she's read-

LONG LEGS LEADS IN INDIANAPOLIS BUSINESS

Indianapolis—Business has been spotty here for weeks. Janet Gaynor in Daddy Long Legs whipped away the frowns and the tears caused by a seven-day visit of Women of All Nations. Women, expected to linger, was jerked after first week and the second one forgotten when business became so bad.

Joan Crawford got a normal Crawford reception at the Palace in Laughing Sinners for the first two days.

The Lawyer's Secret developed no pull at all at the Indiana on the first four days, the draw being Brooke Johns, m. c. and his stage show.

The Lyric held up to nearly normal with vaudeville and Bebe Daniels in The Maltese Falcon.

Gaynor at the Apollo will get the big business for the week. It seems right now that only one of the downtown theatres can get big coin in a single week. People are buying just what they want to.

Charles Starrett To Play In Billie Dove's First U.A.

Howard Hughes has signed Charles Starrett to play opposite Billie Dove in The Age For Love, her first for United Artists. Starrett is being borrowed from Paramount.

The Age For Love is by Ernest Pascal, with dialogue by Robert Sherwood. Frank Lloyd will direct production about June 22.

New Animated To Be Released By Columbia

Scrappy is Columbia's new animated. Scrappy is a boy, and dog team produced by Charles (Krazy Kat) Mintz.

Gleasons All Working

In this period of depression, it is cheering to hear that all the members of one family are working. James Gleason is in The Iron Chalice at Pathe. Mrs. Gleason is in Pagan Lady with Evelyn Brent and Roland Young, and Russell Gleason is in Homicide Squad at Universal.

Writers Double In Brass

Allen Rivkin and Edward Churchill, former New York newspaper men, and now writers at Radio, have been chosen by Wesley Ruggles to hold down the tabloid star reporter roles in his new picture, Are These Our Children? which goes into production at once.

5 Feet 4? See C. C. Burr

C. C. Burr is looking for a leading woman not over five feet four inches tall to play the lead opposite Ray Cooke in the new Torchy series. Selection will be made from photographs.

Marian Nixon Signed

Charles Hutchinson has signed Marian Nixon and Lloyd Hughes for the leads in his production Fighting Back. Production starts next week at Tec-Art. Hutchinson will direct.

Englehart Yarn Sold

J. H. (Dude) Englehart has sold his original story Watch Your Watch

A New Circuit

Solly Violinsky was in a projection room looking at one of the latest Paramount pictures. The room was packed with execs. At the end there was much enthusiasm. Outside Solly was asked: "How did you like the picture?" "It stinks," said Solly. "But didn't you hear the applause and chatter by the gang inside?" said the friend. "Yeah?" replied Solly, "but how many projection rooms can it play?"

Roberta Gale Placed For Ruggles Picture

Roberta Gale has been asisgned one of the leading feminine roles in the Wesley Ruggles-Radio production of Are These Our Children?

Hollingshead To Pathe

Gordon Holingshead, who was assistant director to Robert Milton on Outward Bound, has moved to RKO-Pathe as Milton's assistant with the production of Devotion, starring Ann Harding. Rehearsals start Monday.

Sooky Starts Aug. 3

Paramount has set the starting date for Sooky for August 3.

All Hands Fired By Long Distance

Dismissing entire staff of Los Angeles branch by phone from New York last Wednesday, Harold Rodner, president of Continental Theatre Accessories, immediately hopped a train for the coast. Although in town since Monday, Rodner has not visited the local branch, with staff standing by without salary waiting outcome of the prexy's visit. Continental is theatre-supply subsidiary of Warner Brothers.

Seth Parker Yarn Denied By LeBaron

This paper published a story yesterday that Radio was not pleased with the story idea Jane Murfin brought back from New York for the Seth Parker picture they are to do.

William LeBaron, Radio's production head, denies it with the statement: "It is a great story. Much better than we anticipated and we are going to increase our original budget for the picture because the story is so good that it will require a greater production expenditure.

Archainbaud Returns

George Archainbaud has returned from a short vacation at Caliente. He will start work Monday on the Radio production of The Pickup.

Maynard Using 'U' Studios

Ken Maynard's production, The Arizonian, is shooting at Universal for a few days. Tiffany will release.

10,000 School Children Are Hungry!

To relieve distressing conditions brought about through depletion of the luncheon fund of the Parent-Teachers' Asociation, members of the Motion Picture profession are urged to evidence their sympathy by contributing financial support to this cause.

We who are accustomed to prosperity cannot allow this tragic situation to remain in our public schools.

It is suggested we pledge ourselves to raise $2,000 a week for the next ten weeks to provide lunches for pupils who otherwise would go hungry.

Will you not donate from $5 to $50 a week toward this amount?

CONTRIBUTIONS MAY BE SENT TO PAUL BERN, IN CARE OF METRO-GOLDWYN-MAYER STUDIOS AT CULVER CITY

Space Donated by The Hollywood Reporter

THE Hollywood REPORTER

Vol. V. No. 2. Price 10c. TODAY'S FILM NEWS TODAY Thursday, June 11, 1931

STOCKHOLDERS FIRE FOX

Annual Dividend Cut From $4 to $2.50; Clarke Promises $3,000,000 Budget Slash

New York—At the adjourned meeting of the stockholders of Fox Film Corporation held at the company's offices yesterday at 850 Tenth avenue, William Fox was booted from his director's chair with eight other board members, and a Tiffany directorate elected.

There were less than 50 stockholders present at the meeting. After the company's report was read and no questions had been asked by any of the attending shareholders the meeting was adjourned. William Fox was not present.

The new members of the board are Albert H. Wiggin (Chairman of the board of Chase National Bank); Cornelius Vanderbilt; Phillip R. Clarke (President of the Central Illinois Trust); Frank O. Watts (Chairman of the board of the First National Bank

(Continued on Page 6)

TO MARTIN QUIGLEY . . . our congratulations.

We've always had a keen appreciation of your merging ability . . . we always knew you had a way about you in handling the big shots in the distribution end of this racket, but for this latest exploit—we doff our editorial beret.

When you convinced the New York powers-that-be in Paramount-Publix to furnish your Motion Picture Herald representative with an office on the Paramount lot in Los Angeles . . . you pulled a nifty—and a fast one. Not only an office . . but light (heat when needed) and telephone service and—the right to solicit advertising for your publication.

Now that's just dandy, Martin—just fine and dandy.

BUT MARTIN, old colleague . . . there is bound to be a back-fire . . a nasty one. One that you may not have anticipated.

The folks that work on the Paramount lot resent it quite a bit . . audibly, Martin—you are bound to hear the echoes of it in New York unless you are deaf to the protests of the very people whose good will you need—so badly.

Martin . . there is a difference between solicitation of advertising and . . blackjacking. Not that you would stoop so low as to blackjack—we are most certainly not intimating that any trade paper would—but most of the P-P employees seem to feel that methods of this sort are . . blackjacking. You see, they resent, most keenly, their being told what paper to advertise in—how much to spend, and that sort of thing.

BUT . . you've gotten away with it—at least so far. You've gotten away with the office, the furniture . . the service and we suppose that if your representative wants to borrow a big black whip, he'll be able to get that from the prop room.

Why not a horse, Martin . . and a ten-gallon hat—appropriate costuming?

We're congratulating you, Martin . . we're a bit put out, too. Not be-

(Continued on Page 6)

Amos 'n' Andy As Radio Stars Cold

After several months of negotiations, Radio deal for another Amos 'n' Andy feature is definitely off. Parties couldn't agree on terms for second picture, with company not willing to meet high cost of the radio team's first film, as checkup showed Radio would carry heavy load beyond potential gross.

Willard Patterson Now With Warner Theatres

New York—Willard Patterson of Atlanta, has been given an executive post in Warner theatres and will locate in the home office here. He was formerly with Publix in the South.

Bids Submitted For New Radio Laboratory

All thirteen bids sent out by Radio to contractors for the new laboratory have ben submitted to the studio.

Upon selection and acecptance of one, construction on the new plant will start immediately.

St. John With New Movie

Ike St. John gets appointment as western editor of New Movie, Tower Publications' monthly distributed through Woolworth stores. St. John, former husband of Adele Rogers St. John, succeeds Dick Hyland, her present husband.

Lubitsch Vacationing

Ernst Lubitsch left town yesterday for the mountains to take a ten-day rest preperatory to his start on the Paramount production of The Man I Killed.

Graham Baker Out Of First National

Graham Baker, First National production executive, retired from the company yesterday when the Warners purchased the unexpired term of his contract.

All Warner Writers Given 6 Weeks' Layoff

All writers on and off contract to Warners who have been working in the studio during the last week, will be given a six weeks' layoff starting this Saturday.

The contract writers were asked to take the vacation, contract or no contract, and those not holding tickets were told to come back at the end of that time.

PARA, FOX RENEW TALK FOR THEATRES ZONING

New York—Paramount and Fox deals for the territorialization of the country insofar as their theatres are concerned has been renewed hot and heavy. The present talks are not in all spots where both are represented but in certain sections where they find it will be to their advantage to turn over to one or the other.

The plan to allocate parts of the U. S. map to the several theatre chains was discussed some time ago but dropped when it was pointed out that the Government would not stand for it.

You Can Do It, Joe

Charlie Chaplin got a lotta laughs by swallowing a whistle in City Lights.

Then Fox had El Brendel swallow a mouth organ. The gag was still funny.

Now First National wants Joe E. Brown to swallow a piano.

Milder English Head For Warner-1st Natl

New York—Max Milder has been appointed managing director for Warner Bros.-First National for England and will sail for London on the Leviathan next Wednesday. He has been Eastern sales manager for the company. A. W. Smith, Southern saleshead, will succeed Milder.

Paramount Books Tabu Into U.A. Theatre July 1

Paramount's Tabu opens at the local United Artists theatre July 1 following Indiscreet.

Confessions of a Co-ed is booked into the Paramount for July 2, with Women Love Once to follow.

Wheeler Flying East

Bert Wheeler hops off for New York today via plane to catch performance of Girl Crazy before show closes Saturday. Wheeler and Woolsey will make picture version of show following Peach-O-Reno.

Escondido Theatre Sold

Ernest Silcox has purchased the Kinema Theatre, Escondido, from Roy Williams.

GOODMAN HAS A NATURAL; BRENON PICTURE MISSES

Women Love Once Fine Box Office

WOMEN LOVE ONCE
Paramount

Direction..................Edward Goodman
Story, Adaptation and Dialogue..........
..................................Zoe Akins
Photography......................Karl Struss
Cast: Paul Lukas, Eleanor Boardman, Juliette Compton, Geoffrey Kerr, Judith Wood, Marilyn Knowlden, Claude King, Mischa Auer, Paul Nicholson, Herman Bing, Florence Enright.

With skillful direction, natural dialogue, sincere performances, laughs and heart throbs aplenty to please any audience, and with the title as an added draw, Women Love Once should distinguish itself at the box office.

An artist is given his chance to go to Paris as the protege of a New York society woman. His wife urges him to avail himself of this golden opportunity and is content to stay home and support herself and her young daughter. She meets a wealthy young man who falls in love with her but (please note title) her heart is still her husband's.

Then he returns, a changed man, full of ideas about freedom. He has an affair with his patroness and he and his wife draw apart. The former's husband makes a scene at a costume ball and the whole thing gets into the papers. The artist's wife still sticks but, to test her husband's love, pretends she has let the other man make love to her. When her husband takes it calmly, claiming that she is as entitled to freedom as he is, she believes he no longer cares.

The wife decides to get a divorce and marry again and then, when her husband comes to say goodbye, the little girl's death from an automobile accident brings them together again.

Edward Goodman has done a splendid job of the direction. He has made his characters real; they have depth and sincerity. And he has kept the picture moving smoothly and interestingly throughout.

Eleanor Boardman gets plenty of opportunity to prove her real ability and makes the role of the wife an outstanding characterization. Paul Lukas is fine as the artist and makes him understandable. Geoffrey Kerr as the other man and Juliette Compton as the other woman are likewise commendable.

Little Marilyn Knowlden deserves special mention for her appealing portrayal of the child. She is not only a cute and pretty youngster but an accomplished actress as well.

The rest of the large cast all help to make Women Love Once worthwhile screen fare.

Free Soul After Trader

FWC has spotted MGM's Free Soul for dual run at Criterion and Chinese to follow Trader Horn. Latter goes in this week at pop prices.

A Hot One

Have you heard "that business is so bad throughout the country that even the Christians are setting fire to their theatres?"

Sarecky Supervising Wheeler-Woolsey

Louis Sarecky assumes supervision of the Wheeler-Woolsey comedies for Radio, replacing Douglas MacLean, who shifts to other pictures after overseeing Full of Notions. Sarecky's first W-W assignment is Peach-O-Reno.

Agnes Johnston To Radio?

Radio is discussing writing assignment with Agnes Christine Johnston, and deal may be set today.

Adamson At Pathe

Ewart Adamson has joined the Pathe comedy writing staff.

McCarey Quits Hospital

Ray McCarey, MGM director, leaves St. Vincent's Hospital today after a successful appendicitis operation.

Tradeviews

(Continued from Page 1)

cause we're left standing outside . . Oh no, not that. But . . after all Martin—it isn't fair to the other trade papers. You see, Martin; when they passed that studio ruling . . ALL trade papers were barerd—there was no discrimination, no favorites . . . The studios stood pat on that Martin —they played the game, square, as they thought it was.

No rule is good, Martin, that won't work both ways. If the New York execs of Paramount-Publix agreed to your office—then, they should also agree to freedom for all trade papers on their lot. Not only for advertising representation and solicitation but also for the gathering of news . . important news . . news that the daily papers should have as well as your Motion Picture Herald.

In fact, Martin, I'm not so sure the newspapers are going to feel kindly toward Paramount-Publix over this thing. Especially the news wire services, Martin . . . those boys are SO touchy and if they get the idea that the Motion Picture Herald has the inside track on the Paramount-Publix lot for news . . there is no telling what they'll do and—maybe you don't know this Martin . . so often, so very often—studio officials want stories killed . . as well as printed. But then Martin . . you wouldn't know anything about this.

Congratulations, Mr. Quigley . . . for chiseling the first trade paper office ever known on a major production studio lot in Los Angeles. We hope you do yourself . . and the Paramount-Publix employees—well!

Direction, Lines Fall Far Short

TRANSGRESSION
Radio

Direction ....Herbert Brenon
Story ....Kate Jordan
Adaptation ....Elizabeth Meehan
Additional Dialogue............Benn Levy
Photography ....Leo Tover
Film Editor..................Arthur Roberts
Cast: Kay Francis, Paul Cavanagh, Ricardo Cortez, Nance O'Neill, Doris Lloyd, John St. Polis, Ruth Weston, Adrienne d'Ambriacourt.

Transgression is seriously lacking in entertainment value. One reason is that Herbert Brenon's direction falls far short of the standard we have come to expect from him. Another reason is the uninspired dialogue, at times unbelievably trite. It would take more than the excellent cast, the beautiful settings and fine photography to overcome these shortcomings.

The story itself, while by no means new, has a bit different treatment and more careful handling could have made it fast-moving and worth-while. But as it stands now, with the exception of the last few sequences, during which the pace gathers momentum, the picture is so draggy and unconvincing that it fails to hold interest.

A young married woman spends a year in Paris while her husband attends to business in India. Before he returns she has met a fascinating Spaniard, with whom she imagines herself in love. The husband returns but rushes off to London, where she is to join him in a week's time. Meanwhile she goes to the Spaniard's home in Spain, on what she believes is to be a large party, but once there finds herself the only guest. She decides to stay and writes a letter to her husband asking for a divorce. That same evening, however, her host is murdered by a father seeking revenge for the wrong he has done his daughter. Repentant, she returns to her husband, hoping to intercept the letter before he can read it. But the Spaniard's servant has not mailed the letter and attempts to blackmail her.

She attempts to explain all to her husband but he tells her he does not care to hear it, and that they will go on together just as if the past had never happened.

Kay Francis is outstanding as the wife, Paul Cavanagh is splendid as the husband and Ricardo Cortez is good as the Spaniard. The rest of the cast handle minor roles well.

Mother's Millions To Be Called A Lady Plunges

Universal will release nationally May Robson's starring picture, Mother's Millions under the title A Lady Plunges. The film had its premier in New York as The She Wolf of Wall Street.

Voice Expert At $1,500 A Week Leaves MGM

Another contract of the filmusical era goes into the discard with MGM ignoring option on contract of Dr. P. Mario Marafioti, voice expert.

The doctor was imported by MGM a year ago to teach contract players how to warble but shortly after his arrival vocal notes in pictures fell flat with the public and the expert had little to do.

Marafioti sat out the balance of a year's contract with weekly trips to the cashier's office said to be netting him $1,500 each.

Synking Alien Version

MGM is following other companies in making synked versions for the French and German markets. Decision on further production of Spanish versions by MGM awaits return of Irving Thalberg, now touring Europe. Foreign talker versions were discontinued by MGM a few months ago.

Vote Unseats Fox

(Continued from Page 1)

of St. Louis); George M. Moffett (President of Corn Products Refining Co.); C. W. Higley (President of the Hanover Fire Insurance Co.); Edward R. Tinker (President of Interstate Equities Corp); Samuel Fordyce (Attorney of St. Louis) and David K. E. Bruce (son-in-law of Andrew Mellon). These with Harley Clarke and W. R. Sheehan make up the directorate.

Economy Budget

No one associated with the company would comment on the dropping of William Fox or say what action, if any, would be taken in regard to his $500,000 annual salary.

At the new board's first meeting the officers of the company will be named. It is set, however, for Harley Clarke to remain as president.

In addressing the stockholders Clarke stated:

"Your company has not found it necessary to take drastic steps of retrenchment that would handicap production and impair the value of its product, but every practical economy within these limits has been effected. Under our system of budgeting production it is expected that more than $3,000,000 a year will be saved. This plan has been in effect for more than five months and 1931 should fully reflect its benefits."

Down Go Dividends

Clarke also stated that the sales for 1931-32 so far closed with exhibitors were far in excess of similar sales to the same date a year ago. The first release of the new season's product is scheduled for August 9.

After the meeting the old board voted a dividend of 62½ cents a share on the class A and B stocks payable July 15 to stockholders of record as of June 30. At this rate the annual dividend will be changed to $2.50 instead of the previous $4. Clarke stated that it was hoped that the company would be able to resume the former rate of $1 quarterly in the third quarter of the present year.

Retiring directors in addition to Fox were: W. C. Michel, John L. Kuser, Dryen Kuser, W. F. Ingold, Murray W. Dodge and S. R. Burns.

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(Continued from Page 1)

cause we're left standing outside . . Oh no, not that. But . . after all Martin—it isn't fair to the other trade papers. You see, Martin; when they passed that studio ruling . . ALL trade papers were barerd—there was no discrimination, no favorites . . . The studios stood pat on that Martin—they played the game, square, as they thought it was.

No rule is good, Martin, that won't work both ways. If the New York execs of Paramount-Publix agreed to your office—then, they should also agree to freedom for all trade papers on their lot. Not only for advertising representation and solicitation but also for the gathering of news . . important news . . news that the daily papers should have as well as your Motion Picture Herald.

In fact, Martin, I'm not so sure the newspapers are going to feel kindly toward Paramount-Publix over this thing. Especially the news wire services, Martin . . . those boys are SO touchy and if they get the idea that the Motion Picture Herald has the inside track on the Paramount-Publix lot for news . . there is no telling what they'll do and—maybe you don't know this Martin . . so often, so very often—studio officials want stories killed . . as well as printed. But then Martin . . you wouldn't know anything about this.

Congratulations, Mr. Quigley . . . for chiseling the first trade paper office ever known on a major production studio lot in Los Angeles. We hope you do yourself . . and the Paramount-Publix employees—well!

Direction, Lines Fall Far Short

TRANSGRESSION
Radio

Direction ....Herbert Brenon
Story ....Kate Jordan
Adaptation ....Elizabeth Meehan
Additional Dialogue............Benn Levy
Photography ....Leo Tover
Film Editor....................Arthur Roberts
Cast: Kay Francis, Paul Cavanagh, Ricardo Cortez, Nance O'Neill, Doris Lloyd, John St. Polis, Ruth Weston, Adrienne d'Ambriacourt.

Transgression is seriously lacking in entertainment value. One reason is that Herbert Brenon's direction falls far short of the standard we have come to expect from him. Another reason is the uninspired dialogue, at times unbelievably trite. It would take more than the excellent cast, the beautiful settings and fine photography to overcome these shortcomings.

The story itself, while by no means new, has a bit different treatment and more careful handling could have made it fast-moving and worth-while. But as it stands now, with the exception of the last few sequences, during which the pace gathers momentum, the picture is so draggy and unconvincing that it fails to hold interest.

A young married woman spends a year in Paris while her husband attends to business in India. Before he returns she has met a fascinating Spaniard, with whom she imagines herself in love. The husband returns but rushes off to London, where she is to join him in a week's time. Meanwhile she goes to the Spaniard's home in Spain, on what she believes is to be a large party, but once there finds herself the only guest. She decides to stay and writes a letter to her husband asking for a divorce. That same evening, however, her host is murdered by a father seeking revenge for the wrong he has done his daughter. Repentant, she returns to her husband, hoping to intercept the letter before he can read it. But the Spaniard's servant has not mailed the letter and attempts to blackmail her.

She attempts to explain all to her husband but he tells her he does not care to hear it, and that they will go on together just as if the past had never happened.

Kay Francis is outstanding as the wife, Paul Cavanagh is splendid as the husband and Ricardo Cortez is good as the Spaniard. The rest of the cast handle minor roles well.

Mother's Millions To Be Called A Lady Plunges

Universal will release nationally May Robson's starring picture, Mother's Millions under the title A Lady Plunges. The film had its premier in New York as The She Wolf of Wall Street.

Voice Expert At $1,500 A Week Leaves MGM

Another contract of the filmusical era goes into the discard with MGM ignoring option on contract of Dr. P. Mario Marafioti, voice expert.

The doctor was imported by MGM a year ago to teach contract players how to warble but shortly after his arrival vocal notes in pictures fell flat with the public and the expert had little to do.

Marafioti sat out the balance of a year's contract with weekly trips to the cashier's office said to be netting him $1,500 each.

Synking Alien Version

MGM is following other companies in making synked versions for the French and German markets. Decision on further production of Spanish versions by MGM awaits return of Irving Thalberg, now touring Europe. Foreign talker versions were discontinued by MGM a few months ago.

Vote Unseats Fox

(Continued from Page 1)

of St. Louis); George M. Moffett (President of Corn Products Refining Co.); C. W. Higley (President of the Hanover Fire Insurance Co.); Edward R. Tinker (President of Interstate Equities Corp); Samuel Fordyce (Attorney of St. Louis) and David K. E. Bruce (son-in-law of Andrew Mellon). These with Harley Clarke and W. R. Sheehan make up the directorate.

Economy Budget

No one associated with the company would comment on the dropping of William Fox or say what action, if any, would be taken in regard to his $500,000 annual salary.

At the new board's first meeting the officers of the company will be named. It is set, however, for Harley Clarke to remain as president.

In addressing the stockholders Clarke stated:

"Your company has not found it necesary to take drastic steps of retrenchment that would handicap production and impair the value of its product, but every practical economy within these limits has been effected. Under our system of budgeting production it is expected that more than $3,000,000 a year will be saved. This plan has been in effect for more than five months and 1931 should fully reflect its benefits."

Down Go Dividends

Clarke also stated that the sales for 1931-32 so far closed with exhibitors were far in excess of similar sales to the same date a year ago. The first release of the new season's product is scheduled for August 9.

After the meeting the old board voted a dividend of 62½ cents a share on the class A and B stocks payable July 15 to stockholders of record as of June 30. At this rate the annual dividend will be chopped to $2.50 instead of the previous $4. Clarke stated that it was hoped that the company would be able to resume the former rate of $1 quarterly in the third quarter of the present year.

Retiring directors in addition to Fox were: W. C. Michel, John L. Kuser, Dryden Kuser, W. F. Ingold, Murray W. Dodge and S. R. Burns.

Sale's Specialist Offered In Sound

Made for private and exclusive showings only, sound film of Chic Sale's The Specialist is now being offered locally for bookings at banquets, sales conventions, etc. Picture will not be booked into theatres on account of its nature.

Before publishing The Specialist, Sale used the routine when appearing at stags, dinners, conventions, etc. with marked success. Comedian was sold idea to sound-film the monologue for wide distribution in the club and party field to collect in spots where he could not make personal appearances.

Local distributor of prints is reported getting booking fee of about $100, with portable sound equipment included.

Paris To Have A New 2000-Seater

Paris.—The old Paris Alhambra Music Hall that burned in 1925 has been reconstructed into a 2000-seat motion picture theatre of the de luxe variety and will be opened during the month.

Columbia To Have Non-Theatrical Dist.

New York.—Columbia will have a non-theatrical section in its exchanges under the leadership of S. S. Liggett. All exchanges will have special men handling pictures for the non-theatrical business.

Para's Outing To Boost Resort Theatres

Asbury Park.—The Pep Club outing of Paramount has been dated for this spot Saturday with the hope of "pep-ping-up" business in the local Publix houses.

Keene Thompson Doing Honor Be Damned

Keene Thompson is doing the adaptation of the Willard Mack play, Honor Be Damned, for Radio.

Huston With Berg

Walter Huston has been added to the Phil Berg list of players. Huston will do either "Saint Johnson" or Boulevard at Universal after finishing Star Witness at Warners, where he is under a term contract.

Terrett Signed By 'U'

Universal has signed Courtenay Terrett to prepare the screen play and adaptation of The Road Back, by Erich ("All Quiet") Remarque. Lewis Milestone will direct.

Dan Fish Here

Dan Fish, head of Dan Fish, Ltd., of London, is in town looking for writers and directors for British production. He is at the Knickerbocker.

Goodman Has New Ticket

Edward Goodman has been given a term contract to direct by Paramount. He came out originally to do one picture, Women Love Once.

[redacted]

SYRACUSE

HELL BOUND
Fox-Schul Theatre

American: Other gangster pictures don't mean a thing. That's your reaction after seeing Leo Carrillo's portrayal of a gangster killer in Hell Bound.

Post-Standard: Hell Bound would be just another one of those things if it weren't for Leo Carrillo but his performance makes it a picture decidedly worth seeing whether you like stories of crime or not.

THE LAWYER'S SECRET
Paramount Theatre

Herald: Better-than-average screen fare and one of the comparatively few bright spots on the Paramount-Publix spring schedule.

Journal: A picture that will appeal to many. It is a highly interesting piece with a more or less familiar plot given a decidedly new treatment.

THE MALTESE FALCON
Strand Theatre

Herald: 75 minutes of suspenseful, thrilling action, marked by surprises, baffling incidents and an unanticipated finale.

NEVER THE TWAIN SHALL MEET
Loew's Theatre

Herald: The latest version has lost much of the vigor and snap that made the original such a success. Even the performance of a willing and talented cast fails to accomplish much in bolstering up a hackneyed plot.

INDIANAPOLIS

DADDY LONG LEGS
Apollo Theatre

News: Gentle and placid, amusing and a bit poignant. It is light, gay and relaxing entertainment for the hour.

Times: Not too soft soapy. It's romantic background is a natural. It really makes one feel good to experience a trip to the land of dreams and make-believe after seeing so much triangle and gangster stuff.

YOUNG DONOVAN'S KID
Circle Theatre

Times: You might say that it is over-sob stuff and too sentimental, but it is corking good cry theatre to me. Approach this picture in the Alger spirit and I believe that you will vote with me.

THE LAWYER'S SECRET
Indiana Theatre

Times: Here is not a great movie by any means, but it does have its moments when you will be sitting on the edge of your seats.

Star: The play is interesting but seldom intensely so. It tells an intelligent story and is smoothly enacted at a leisurely pace.

JACKSONVILLE

FINN AND HATTIE
Imperial Theatre

Times-Union: Keeps the grown folks laughing quite as uproariously as the children.

BAD SISTER
Imperial Theatre

Times-Union: Rather picturesque in its homey, small-town atmosphere. The director might profitably have devoted more time to the story, however, and less to production details.

Faragoh Wanted For Gloria Swanson Next

Samuel Goldwyn is making overtures to Universal to borrow Francis Edwards Faragoh to do the screen play and dialogue for the Gloria Swanson picture which follows Rock-a-Bye. Title and story still remain a secret.

Wallace To Dig For Para.

On completion of Road To Reno Richard Wallace will take a writer and cameraman to the MacKenzie River country to get story and photographic material for a Paramount picture.

Duryea Set For Westerns

RKO-Pathe has signed George Duryea to head the cast of the group of four westerns. Harry Joe Brown is supervising.

Anderson To Produce The Al Demond Comedy

John Murray Anderson will produce the Al Damond comedy, Let's Have It, on his New York return from Europe.

Sandrich On Idle Roomers

Mark Sandrich has started rehearsals on Idle Roomers at Radio, a Clarke and McCullough comedy produced by Louis Brock. Cast: Josephine Whittell, Jimmie Finlayson, Eddie Dunn, Harry Durkinson and Nora Cecil.

Supply House Moves

J. Slepper Ltd., local independent theatre supply house, moved from old film row on Olive street to 1968 S. Vermont. Slepper was last to depart from the downtown zone to the present film row.

What Price Millie?

When Author Donald Henderson Clarke asked $10,000 for Millie, a good price for such a bad woman, the producer asked him if he had an agent or manager.

When he negatived, the producer offered him $9,000, because he didn't have an agent and would have to pay ten per cent if he had one. So Clarke took the $9,000—and wrote another book.

Vienna Houses Must Close At 11 P. M.

Vienna.—Theatres here must close at 11 p. m. instead of at midnight as formerly. This is due to application made by exhibitors to the police for earlier hour inasmuch as without such legislation, exhibs would continue to midnight and later in the hopes of hurting their competitors.

Jack McDermott Back

Jack McDermott, under idea assignment by Metro-Goldwyn-Mayer, has returned from Tahiti with plenty of ideas for a story.

McDermott has a roving assignment from Irving Thalberg to go places and see things and then write a yarn.

Lone Wolf Being Written

Jed Kiley and Hamilton MacFadden are perparing the screen play of The Return of The Lone Wolf for Fox. George Rosener was taken off the story.

Additions To Reno Cast

Lilyan Tashman and ZaSu Pitts have been added to the cast of The Road to Reno to be made by Paramount with Richard Wallace directing.

[redacted]

Paramount starts Marines Have Landed in July with William Boyd, Charles Rogers, Eugene Pallette and Stuart Erwin. Story is original by James K. McQuiness and Tom Boyd.

●

Yvonne Darcy, who has been appearing in French versions at Radio, has been given her first English role in The Sphinx Has Spoken.

●

Paul Cavanagh, Alison Skipworth, O. P. Heggie in Devotion, Ann Harding Pathe production with Robert Milton directing.

●

"Putt" Mosemen, famous daredevil motorcyclist, is making a Strange As It Seems for Universal.

●

Rita Lafoy and Georgette Rhodes have been added to the cast of Kisses By Command at Radio.

●

Jimmy Kelly and John Rand have been signed by Radio for roles in Fanny Foley Herself.

●

Cecil Cunningham added to cast of Susan Lenox at MGM.

Armstrong on Home Lot After Year

For the first time since the production of Big Money over a year ago, Robert Armstrong is back on his home lot, RKO-Pathe, working with Eddie Quillan in Eddie Cuts In.

During that time, Armstrong has been loaned to practically every studio in Hollywood.

Of the business ability of his home studio, he says: "RKO-Pathe is beyond doubt the best agent in the business!"

Gold Diggers Renamed Gay Girl Comedies

Gold Digger comedy series at RKO-Pathe have been re-named The Gay Girl Comedies. June MacCloy, Marian Shillnig and Gertrude Short are the girls. Cast of the newest one also has Charles Judels. William Goodrich is directing.

Erle Hampton Goes Radio

Erle Hampton, former press agent, has closed a deal to write the material for the Bob Armstrong-James Gleason nightly electrical transcription broadcast for Union Oil company over KFWB.

Writing Pair Finish One

Douglas Churchill and Harry Chanlee, who sold their first original, Money Brides, to Columbia, have completed their second yarn, Boiler Plate.

Pagan Lady Nearly Made

Harry D. Edwards' production, The Pagan Lady, which Columbia will release, will finish shooting the end of this week. John Francis Dillon is directing.

Jack Neville Leaves 'U'

Latest writer to leave the Universal scenario staff is Jack Neville, who did A Lady of Resource, Homicide Squad and U Boat. He is free-lancing.

Edide Nugent In Poor Nut

Eddie Nugent has been added to the cast of Joe E. Brown's Poor Nut now shooting at First National. He starts work Monday.

Busch and Lake Sign

Mae Busch and Alice Lake have been signed by Fox for important roles in Allan Dwan's Wicked.

Ladies of Big House Sold

Ladies of the Big House has been purchased by Paramount. Fox considered the story for several weeks.

Para Buys Break-Up

Paramount has the rights to the Hogar Wilde novel Break-Up. Phillips Holmes and Sylvia Sidney will co-star.

Radio Wants Halliday

Deal is on for loan of John Halliday by Warner Brothers to Radio for featured spot in Consolation Marriage.

Jill Esmond In Today

Jill Esmond arrives today to start on term contract with Radio.

Rambling Reporter

That Jackie Cooper boy is not doing so bad. For Skippy he collected $900, for Young Donovan's Kid his mother banked $5,000 for him. For Sooky he is to get $20,000 and from Metro-Goldwyn-Mayer he is to get $125,000 a year. . . . Richard Wallace attracting the bathers at Manhattan Beach by an effort to kill sea gulls with a batted golf ball. . . . Grant Withers in heavy conference with his banker. . . . Charter members of the Wampas planning an old-time get-together. . . . Wallace Beery nursing three-sheet painted posters for display in his garage. . . . Aileen Pringle looking younger than ever. . . . Mollie Merrick scooping the town with news for her column. And by the way, have you heard the reason why her column does not get a daily play in the Los Angeles Times, although the Times pays for it? . . . Hollywood Playhouse being used for interiors for Radio's Fanny Foley Herself. . . . We hear that Warners are to back a legit show to be staged at the Playhouse here. . . . Don McElwaine and others to run a Fourth of July special train to Reno for the fights. . . . Edgar Allan Wolff entertaining a group of laughing ladies at the Jack Warner party, while the men are laboring over a table of bridge. . . . Lou Holtzman, coast man for the Wall Street Journal, taking a big interest in pictures. . . . Sol Wurtzel turning down offers from other studios for the services of William K. Howard. . . . Herman Mankiewicz, the funniest man we have ever talked to. And knows plenty about most things. . . . Metro-Goldwyn-Mayer taking their previews to the tank houses to get away from fan and trade reviews. . . . Looks like Radio will let Dix go places. . . . If you are a director, send The Reporter your work sheet for the past year. . . . Bing Crosby getting a big hand from a preview audience at his screen entrance in Confessions of a Co-ed. . . . They say that one of the top notch fan mags is being sued by a group of writers for back salaries. . . . MGM is the only studio in town that has a "no-billing" clause in their artists' contracts, and that goes for stars and bit players alike.

Ruth Etting Signs For More Warner Shorts

New York—Ruth Etting has been signed to do four more Vitaphone shorts for Warner Bros.

Furthmann Out At Para

Charles Furthmann is out of Paramount after being with the organization for seven years as a supervisor, writer and scenario editor. He is credited with starting the underworld and gangster type yarns with his pick of Underworld, done by that organization. He will free lance.

Lamp Blast Burns Girl

Sudden blowup of 2,000-watt inky lamp on Palmy Days set yesterday at United Artists created temporary excitement. An extra girl, standing near the lamp, received minor burns.

Tom Mix Comeback?

Independent producer is lining up finances for production of Tom Mix star series of westerns for state right market. Deal provides for cowboy star to start on pictures in fall after close of current circus tour.

Shoen, After 10 Years, Out

Bill Shoen, assistant manager of Warner Brothers' local exchange, has left aften ten years with the company. Staff reduction blamed.

Ragland Recovering

John Ragland is recovering from two weeks' siege of bronchitis and pleurisy.

More For Fanny Foley

Jimmy Kelly and James Rand added to cast of Fanny Foley Herself at Radio.

And, Said the Supervisor —

In discussing a story at one of them confer-r-rences, the director suggested it be treated with an "O. Henry finish." To which the very able supervisor asked: "What's an O. Henry finish"?

Jones and McNutt On Para's Broken Wings

Grover Jones and William Slavens McNutt have been assigned the screen story and dialogue for the Paul Dickey play Broken Wings for Paramount.

Film Board Secs Meet

Gathering of secretaries of Film Board of Trade offices on the Coast is set for June 28 with Charles C. Pettijohn in charge of the regional get-together. Pettijohn, who arrives on June 25, is chief executive of the Film Board branch of the Hays organization.

Ruggles Testing

Arline Judge and Roberta Gale, Radio stock players, were screen-tested by Wesley Ruggles yesterday for the girl lead in Are These Our Children?

New York's Best

Hotel Value

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Residential—Transient

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Largest Single Rooms in New York

Single Rooms four dollars per day and up. Double rooms eight dollars per day and up. Suits of living room and bed room from ten dollars per day.

The Park Central

J. E. Pawley, General Manager

PHONE—Circle 7-8000

56th Street at 7th Avenue, New York City

Here's Who's Who Credits On This Week's Shooting At All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Featuring
Columbia Studios						
THE PAGAN LADY	William Dubois	Ben Glazer	Ben Glazer	Ben Glazer	J. F. Dillon	Evelyn Brent
FIFTY FATHOMS DEEP	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Wm. Neill	Jack Holt
EX-RANGER	Stuart Anthony	Stuart Anthony	Stuart Anthony	Stuart Anthony	Lewis King	Buck Jones
Fox Studios						
WICKED	Gordon Rigby	Adele R. St Johns	No Credit	No Credit	Allan Dwan	Elissa Landi
BAD GIRL	Vina Delmar	No Credit	No Credit	No Credit	Frank Borzage	Sally Eilers
PLUTOCRAT	Booth Tarkington	Wm. Conselman	No Credit	No Credit	David Butler	Will Rogers
Metro-Goldwyn-Mayer Studios						
HORSEFLESH	F. H. Brennan	Chas. Brabin	Chas. Brabin Wanda Tuchock	Willard Mack	Chas. Brabin	Ernest Torrence Lew Cody
GUILTY HANDS	Bayard Veiller	No Credit	No Credit	Bayard Veiller	W. S. Van Dyke	Lionel Barrymore Francis-Moran
SUSAN LENOX	David G. Phillips	No Credit	Wanda Tuchock Delma Daves Zelda Sears	No Credit	Robt. Z. Leonard	Greta Garbo Jean Hersholt Miljan-Gable
LULLABY	Edward Knoblock	Charles McArthur	No Credit	No Credit	Edgar Selwyn	Hayes-Stone Hamilton-Edwards
Paramount Studios						
MONKEY BUSINESS	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	McLeod	4 Marx Brothers
THE MAGNIFICENT LIE	Leonard Merrick	Samson Raphaelson	Samson Raphaelson	Samson Raphaelson	Berthold Viertel	Ruth Chatterton
MURDER BY THE CLOCK	Rufus King	Henry Myers	Henry Myers	Henry Myers	Ed. Sloman	William Boyd
SILENCE	Max Marcin	Max Marcin	No Credit	No Credit	Gasnier-Marcin	Brook-Brian
HUCKLEBERRY FINN	Mark Twain	Sam Mintz McNutt-Jones	No Credit	No Credit	Norman Taurog	Coogan-Durkin Green-Searl
DAUGHTER OF THE DRAGON	Sax Rohmer	Lloyd Corrigan Sidney Buchman	Lloyd Corrigan Sidney Buchman	Lloyd Corrigan Sidney Buchman	Lloyd Corrigan	Anna May Wong Oland-Hayakawa
Radio Pictures Studios						
FULL OF NOTIONS	Douglas MacLean Ralph Spence	No Credit	No Credit	No Credit	William Seiter	Wheeler-Woolsey Dorothy Lee
KISSES BY COMMAND	Doris Anderson	No Credit	No Credit	No Credit	Richard Boleslavsky	Genevieve Tobin Betty Compson
THE SPHINX HAS SPOKEN	Maurice De Kobra Louis Stevens	No Credit	No Credit	No Credit	Victor Schertzinger	Menjou-Damita Eric von Stroheim
NANCY'S PRIVATE AFFAIR	Myron Fagin	Salisbury Fields	Salisbury Fields	Salisbury Fields	Gregory LaCava	Mary Astor
FANNY FOLEY HERSELF	Juliet Wilver	No Credit	No Credit	No Credit	Alma Brown	Edna May Oliver
RKO-Pathe Studios						
THE MAD MARRIAGE	Jack Lait	Thos. Buckingham Tay Garnett	Thos. Buckingham Tay Garnett	Thos. Buckingham Tay Garnett	Tay Garnett	Helen Twelvetrees Ricardo Cortez
CANARIES SING BASS	Arthur' Bugs' Bear	Ralph Ceder	Ralph Ceder	Ralph Ceder	George Green	James Gleason
TAKE 'EM AND SHAKE 'EM	Beatrice Van	No Credit	No Credit	No Credit	Don Gallaher	June MacCloy
Universal						
DANGER ISLAND	Henry McRae	Henry McRae	Henry McRae	Henry McRae	Ray Taylor	Keneth Harlan
LASCA OF RIO GRANDE	Tom Reed	Randall Faye	Randall Faye	Randall Faye	Ed Laemmle	Leo Carrillo
HEAVEN ON EARTH	Ben L. Berman	Ray Doyle	Ray Doyle	Ray Doyle	Russell Mack	Lew Ayres
EAST OF BORNEO	Dale Every Don Ryan	No Credit	No Credit	Edwin H. Knopf	George Melford	Rose Hobart Charles Bickford
HOMICIDE SQUAD	Henry LaCossitt Charles A. Logue	John T. Neville	John T. Neville	John T. Neville	George Melford	Leo Carrillo Mary Brian
Warner-First National Studios						
WARNER BROTHERS						
LARCENY LANE	Kubec Glasmon John Bright	No Credit	No Credit	No Credit	Roy Del Ruth	James Cagney Joan Blondell
THE LADY FROM NEW ORLEANS	Huston Branch	Maude Fulton	No Credit	Maude Fulton	Michael Curtiz	Lilian Bond David Manners
STAR WITNESS	Lucien Hubbard	No credit	No credit	No credit	William Wellman	Walter Huston
FIRST NATIONAL						
THE POOR NUT	Walter DeLeon	No Credit	No Credit	No Credit	Mervyn LeRoy	Joe E. Brown

THE Hollywood REPORTER

Vol. V. No. 1. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, June 10, 1931

2000 HOUSES CLOSING

Poor Pictures, Depression Cause of Worst Summer in History; Whole Nation Hit

New York.—The coming Summer will see the closing of more motion picture theatres than at any time since the start of the business. This closing is being brought on by lack of pictures, poor quality of the attractions and the general depression.

It is roughly estimated that upward of 2,000 houses will close for the hot months with exhibitors paying the rent rather than stay open and face the terrific losses they feel are in store.

This condition is brought on more by the poor drawing quality of pictures that will be available during July and August than any other cause. Exhibitors figure that with the shortage of product, plus bad pictures, the public will keep to the outdoors for its amusement and it would be much cheaper to lock the doors and take a vacation.

These closings are not restricted to small towns and neighborhoods but will affect, for the first time, down town houses in big key-center towns.

THIS desk has been rather burdened with exhibitor letters coming from all parts of the the country putting on squawks against the sales antics of major distributors with the offering of their new year's product. All of the squawks are based on the "gall" of the distribs demanding more money for the new pictures than was ever asked of the theatre men before.

WE HAVE an idea, Mr. Exhibitor, that the wise sales heads in New York have the impression you will not buy their pictures right at this time even if they were served you for a dime a dozen. This is due to generally upset conditions in everything and to the quality of the pictures in particular. Consequently they are spreading a little "goofer dust." They are jacking the prices up, hoping that when you do buy, they may be able to get last year's rentals.

THERE are some smart sales heads sitting back in the "home offices." They know you got the wrong end of the deal last year and they are convinced if their product were 100 per cent better for the coming months, you would not be tricked into paying those fancy prices, feeling that when the deferred buying season really sets in they will jump in with last year's figure and you will grab any and everything.

IF YOU lost money last year, you are going to lose more during 1931-32 providing you pay the same rentals. Pictures are going to be no better for the next few months because the studios as a whole will not be able to make them better. This is not because of directors, writers or players, but because of New York and its continual song of depression—the hourly demands to cut everything. These instructions have Hollywood and everything it represents in the production of pictures running around in circles.

If New York would lay off and permit studio heads to do their adjusting in a sensible manner, you would get better product, cheaper product and product that would earn you some money. But New York does not do things that way.

So be on your toes, Mr. Exhib.

Wanger To Paris To Replace Kane

New York.—It is understood that Paramount has instructed Walter Wanger to pack his bags preparatory for a move to Paris to take care of the Joinwille studios, with Bob Kane being moved over to London to run the English plant.

In some quarters it is figured that this move was prompted with the thought that Wanger would not accept, thereby breaking his $800,000 contract. But sources close to Wanger predict he wil carry through with any Paramount instruction.

Roxy Theatre Books All Universal Serials

New York.—The Roxy here has contracted for all serials to be made by Universal during the coming year. The first to be shown will be "Danger Island."

Columbia Cuts Dividend

New York.—Columbia has reduced annual dividends from $1.50 to 75 cents a share. The dividend for the first quarter of the year was announced as 18¾ cents. Company's statement says net earnings for nine months ending March 28, 1931, were $3.45 a share but the directors deemed it advisable to conserve cash.

Schnitzer To Europe Soon

Joseph I. Schnitzer, president of Radio Pictures, is planning a European trip for both pleasure and business. He expects to leave in two or three weeks.

Baker To Del Monte

Graham Baker, First National scenario head, leaves Saturday for a month's vacation at Del Monte.

Marshall Neilan May Make 'Penrod'

If Mickey Neilan can get straightened out with Warners on the dialogue release of "Penrod," it will be made by him as a talkie for an independent release with Howard Hughes financing.

Warners have a say in this connection due to their ownership in the story and dialogue rights to "Penrod and Sam." Seemingly their contract rights protect them against "Penrod."

PAY-CUTTING BANKER WORRIES FOX PEOPLE

New York.—With the election of the new board of directors for Fox, employees of the organization are sitting in an anxious seat awaiting decision on salary cuts. Harley Clarke has already gone on record as being opposed to cuts, but a new force on the directorate will be A. H. Wiggin, head of the Chase National Bank and Fox's fiscal agent. Wiggin is said to be in favor of corporations reducing salaries as a panacea for the present distressed economic condition.

It is expected that the Chase head will have a great deal to say in influencing Fox's future policy. Whether Clarke can withstand opposition to his already announced salary maintenance program remains to be seen, and of course is a matter of great concern to all Fox employees.

No Jobs, No Golf

Then there's the local studio that had a golf tournament scheduled for employees, and the affair had to be canceled when the studio shot a birdie by giving the gang an indefinite layoff.

Fox Postponement to Evade Stock Meet

New York.—It is thought that the postponement of the Sheehan-Fox court fracas until Tuesday was done for the benefit of the stockholders meeting of the Fox organization to be held today. Pressure was brought to have W. F. agree to the postponement as the dirt coming out of the trial would not fit in well with the stories to be planted from the meeting of the shareholders.

Berlin Amusement Tax Takes a Drop

Berlin.—The amusement tax for entertainment collected by the city of Berlin for 1930 amounts to 12,541,000 marks, as against 13,400,000 for 1929. Of the 1930 tax it is figured that local theatres paid better than 5,000,000 marks.

Mamoulian To Direct Para.'s Jekyll - Hyde

Rouben Mamoulian will direct "Dr. Jekyll and Mr. Hyde," which is being prepared by Sam Hoffenstein and Percy Heath. Fredric March to play lead. Production within six weeks.

THE HOLLYWOOD REPORTER

W. R. WILKERSON.....Editor and Publisher

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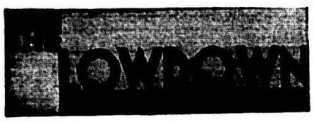

A lot of people around Hollywood are under the impression that a certain star who came into rebirth with the talkies and has doubled her original fortune in the past three years, insists that she play ingenues, though she no longer looks like one. This is not true. She is a good trouper and a smart woman as well and has no aversion to playing more mature roles, in fact would relish them, if good. Her "angle" is: "So long as they keep paying me that check in four figures, they can hand me 'Mother Machree'—and I'll love it!" Even her own studio doesn't know this, but probably would be glad to hear it.

•

A famous stage and screen actress, who recently had her New York apartment "done over," gave the interior decorators quite a jolt when she ordered a huge green moire pillow to ornament her bed, with these specifications: Embroidered in her own large handwriting across it are the words, "Don't Complain—Never Explain!"

•

The Bert Wheelers, who have been conceded one of Hollywood's lovingest couples, are temporarily (at least) separated! Even though we hear it has happened before we find it hard to believe. He is at a Hollywood hotel, while she . . . Everybody hopes it blows over quickly, both of them being very popular.

•

A bit player was assigned a few lines on the Robert Woolsey set the other day. When he read them, he caused a near riot of laughs around the studio, everyone agreeing that he was a panic. With the result that Mr. Woolsey took the lines away from him, saying that he was the comedian of the picture—and if there were laughs, HE was to create them. And another potential comic bit the dust.

•

Harriet Parsons will do the Hearst chatter column for her mother during Louella's vacation starting June 15.

EXPENSE ACCOUNTS OF WRITERS DAUNT RADIO

Sam Ornitz and Lester Cohen, authors of "Law of the Night," purchased by Radio, are returning to New York after a two weeks' stay at the studio working on the screen treatment of the yarn.

The studio allowance of $40 a day for expenses grew to $648 for the first week and more the second. The studio called a halt and the boys are returning to the big city.

Looks now as if this vice-squad yarn will not go into work as execs fear the censorship angle.

$250,000 Memorial For Warners' Boy

Mr. and Mrs. H. M. Warner have donated a $250,000 auditorium to the Worcester Academy, Worcester, Mass., as a memorial to Lewis J. Warner, their dead son, who was an alumnus of the school. The gift was made during graduation exercises.

Fox WC Asks Patrons to Vote on Double Features

To obtain audience attitude toward double feature billing, Fox West Coast circuit is running special trailers in both Mesa and West Adams Theatres, asking for audience vote on question via applause. Reaction to date runs 10 to 1 against double features, and FWC will immediately extend poll to include all circuit neighborhood houses now twin billing.

Barney Sarecky Works With Jane Murfin

Barney Sarecky has been assigned by Radio to work with Jane Murfin on the Seth Parker story. Miss Murfin brought back a yarn from New York that was acceptable to the radio bet, but not so hot with the studio. While thing being rewritten.

Mexicans Pan Their Own

Mexico City.—Spanish talkie stars aren't so hot down here. The fans like Del Rio, Velez, Novarro and Ramon Pereda. But they'd rather have Nagel, Bancroft, Powell and Clive Brook in English talkies with Spanish sub-titles than a lot of the new Latin players. The Mexicans claim most of the Latins are "too stiff" in their acting. They like all the Hollywood blondes, too.

'Skyline' Title Saved

The title "Skyline," originally attached to Rowland Brown's "Quick Millions," is being used by Fox for a forthcoming production featuring Thomas Meighan, Hardie Albright and William Collier. Kenyon Nicholson did adaptation from play "East Side, West Side." Sam Taylor to direct.

Beth Brown Assigned

Beth Brown, Paramount writer, is preparing screen play of untitled picture for Phillips Holmes and Sylvia Sidney.

Rupert Hughes Back

Rupert Hughes is back in Hollywood after an Eastern trip of some weeks.

Economy Wave Engulfs Extras

An extra dose of business depression is due for the extras. Plans are to scale extras' checks for a $7.50 top, which will be for costumes, tuxedos, changes, etc., while $5 will be the price for ordinary extra work. $10 and $15 checks, heretofore given extras once in a while, are to be reserved for bit players.

Ann Harding's 'Devotion' Starts This Week-End

RKO-Pathe's production "Devotion," which stars Ann Harding, is scheduled to start the end of this week. Paul Cavanaugh has been signed for the male lead, Robert Milton to direct. Horace Jackson has completed the screen play based on the story "A Little Flat in the Temple."

Pathe Busy On Comedies

With two shorts in production and two more spotted to go this week, Pathe is hopping fast on its short-program schedule. Don Gallaher starts "The Hot Spot" with Frank McHugh today and Ed Kennedy gets off Friday in "Camping" with Harry Sweet megaphoning.

Still No Pola Yarn

RKO-Pathe is still searching high and low for a story to serve as Pola Negri's first starring vehicle.

Several stories have been named as possibilities but to date none has been definitely chosen.

'Frankenstein' Held Up

Production on "Frankenstein" has been temporarily halted at Universal with Robert Florey, the director, being passed up until a production okeh can be had from New York.

Para. Has Name For It

Paramount has decided on the title of "Forbidden Adventure" for the picturization of Sinclair Lewis's "Let's Play King," which had been made as "Newly Rich."

John Farrow Ailing

John Farrow, Pathe writer, is confined to his home with a flu attack.

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Tibbett Picture Big Berlin Flop

Berlin.—The Metro-Goldwyn-Mayer picture, "Banditenlied," starring Lawrence Tibbett, was a total flop here at its first run showing. The audience could not make head or tail of the story and hissed all through its running.

Business in the theatres continues very bad. The studios are working full time turning out talkie product in several languages.

Judgment Given Wally Beery For $12,061.87

Wallace Beery received a court judgment yesterday which has only to be collected to make him $12,061.87 richer.

It is understood he will waive the 87 cents for cash.

Richard J. Dyas and Harry B. Goodman were defendants in the case. Beery said they gave him some rubber promissory notes two years ago for $10,900.

Delay 'Bird of Paradise;' Musicalizing Studied

Radio has slowed down in its efforts to rush a script on "Bird of Paradise." The studio is undecided regarding the treatment, whether to retain the Tully angle or modernize the story. There is some consideration of turning it into a musical.

Technicolor Boss Here

Dr. Herbert T. Kalmus, president and general manager of Technicolor returns from Boston today. During his six weeks in the east he conferred with enginers on the new process which is said to eliminate grain, increase brilliance and give greater visibility to color film. He will visit Radio studios at once to see how the new process is working out on "Fanny Foley Herself."

Jocelyn Lee Gaining

Jocelyn Lee is recuperating from appendicitis at Cedars of Lebanon Hospital. Home in two weeks.

MAURI GRASHIN
Writing Another Original
for Rosco Ates
LOU BROCK, Producer

DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE
ROOSEVELT
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'SHIPS OF HATE' DEADLY; 'TOMBSTONES' ARTY SHORT

Charles Middleton Steals The Show

"SHIPS OF HATE"
Trem Carr

Released through Monogram Pictures.
Direction .....J. P. McCarthy
Story, Adaptation and Dialogue.....
.....Wellyn Totman
Photography .....Archie Stout
Film Editor.....J. F. Harrington

Cast: Lloyd Hughes, Dorothy Sebastian, Charles Middleton, Lloyd Whitlock, Ted Adams, Constantine Romanoff, Gordon LeMain.

Evidently this story was written around Charles Middleton and his portrayal of "Dead Legs" in the local stage effort of "Congo." At any rate, in "Ships of Hate" he is still "Dead Legs" under the new appellation of "Captain Lash." The character portrayal is identical and the tyranny of the theme is very, very similar. Aside from that, there was never any excuse for producing "Ships of Hate."

The entire affair is utterly lacking any consistency of motive. It outgruesomes the most gruesome gangster film and yet is absolutely devoid of the usual gangster activity and swift-moving action.

Murder in the 'nth degree best describes this one. Bodies are strewn about the ship so promiscuously that one forgets which is which. Death is just around the corner of every scene and some scenes are close-ups of all four corners.

If you can imagine a ship converted into a morgue, with the tempo in perfect tune with a morgue, you've got the slant and need hardly be told that the audience reaction was bad—even at the Santa Monica Wilshire where they like any average picture. There was no usual round of applause—just dead silence, and a good audience went home, wondering.

The morbid story deals with Captain Lash, a wheel-chair cripple whose ship puts out to sea for no reason nor destination, carries no cargo, and is probably sailing yet under those conditions, if the story is to be understood. The crew is composed of thieves and murderers fleeing the law with the paralytic captain keeping them under fear control with gun and lash. Mutiny, the decay of his power, and the nearness of the Hawaiian Islands, permit the escape of the hero and heroine captives from the death-strewn ship.

Lloyd Hughes and Dorothy Sebastian barely survive the stigma of their roles and acquit themselves as fair, while Middleton runs away with whatever glory can be attached to such a set-up.

The photography is tricky and, in spots, clever. The sound reproduction was "off-color" on many occasions.

William Ricciardi For 'Strictly Dishonorable'

New York.—Universal has brought William Ricciardi back from Italy for "Strictly Dishonorable." He will have the same role he played on the stage.

Story Goes Up in Smoke

A certain brand of cigarettes has been selling like hotcakes in Hollywood recently. Rumor got around that certain numerals stamped on inner wrapping would draw prizes. The boulevardiers have been tearing their packs top and bottom to find that almost every package has a different number. Inquiry from the home office revealed they were factory stamps denoting particular plants where the fags were put up.

Silent Short Of Horror Variety

"TOMBSTONES"
Shattuck Production

Written, Produced and Directed by .....Ross Shattuck
Photography .....Walter Griffin
Music .....Lajos Shuk
Cast: George Duryea, Glenn Tryon, Edward Woods, Just Marion, "Pooch."

Many American people flock to see the foreign "art" pictures and rave over their psychological effect on the audience. "Tombstones," a one-reel offering, is in the nature of an experiment to determine whether foreign atmosphere and foreign method cannot be employed just as successfully in our home product.

The object in a picture of this kind is to instill a sense of impending doom from the very beginning and work from there to the inevitable tragedy at the finish. "Tombstones" is interesting and sufficiently morbid to supply that kind of "entertainment."

The story depicts a husband's jealousy of his half-wit brother. His wife is attacked by a stranger. The husband, not knowing the brother has killed the scoundrel, believes him responsible and chockes him to death before his wife recovers consciousness to explain the mistake.

The picture itself is a silent one, but there is a musical score throughout which interprets the various moods of the narrative.

Direction and cast are capable.

'The Homecoming' Cold

Radio will not do "The Homecoming" as their next for Dix. First, there is the Dix angle and "Frontier," and secondly, Billy LeBaron is said to be under the impression that the yarn is not suited to the immediate Dix requirements.

Bernard Schubert, the author, is under contract to Radio and is understood to have a deal all set for a story at MGM for John Gilbert.

Halperins At MGM

Edward and Victor Halperin are writing an original yarn for MGM. Pair formerly independent producers.

Cortez May Get 'Marcheta' Plum

Radio is understood to be standing pat on the Dix offer of $250,000 for five pictures and with Richard saying no. If they don't come together the plans are to put Ricardo Cortez in "Marcheta." This is the picture with which Radio hopes to cop premier theatre honors in the fall.

RKO Takes Ginger As Para. Passes Option

Ginger Rogers' contract option was not renewed by Paramount last week. RKO-Pathe stepped in to sign her for one picture with option for term. Player now enroute to coast, arriving Saturday with Pathe assignment opposite Eddie Quillan in "Eddie Cuts In."

Rogell Goes To Pathe; Tiffany Deal Called Off

Al Rogell has signed term contract with Pathe to direct. First assignment will be "Eddie Cuts In," with Eddie Quillan, Bob Armstrong and Ginger Rogers. Second job to be William Boyd in "Suicide Fleet."

Rogell's production deal with Tiffany calling for delivery of three pictures, is off.

Buckingham Takes "Sky Devils" Meg

Howard Hughes has signed Tom Buckingham to complete direction of "Sky Devils."

Norman McLeod of Paramount was set for the assignment but Paramount wanted him to stick around and look after the odds and ends of "Monkey Business," which he had just completed.

Hughes couldn't wait, he wanted immediate action on "Skydevils" so he grabbed Buckingham.

Raphaelson Must Pay Joyce and Selznick

Joyce and Selznick, through their attorney, Ralph Blum, have obtained judgment against Samson Raphaelson for unpaid commissions to the amount of $957 in the local Municipal Court.

Fox Starts 'The Brat'

Fox started shooting on "The Brat" yesterday. Caryl Lincoln has been engaged for a role. Sally O'Neil has the title part. John Ford directing.

'Wally' Young To Para.

Paramount has purchased the unexpired term of Waldemar Young's contract from First National.

Pat O'Brien Signed

Radio has signed Pat O'Brien to play the lead opposite Irene Dunne in "Consolation Marriage."

10,000 School Children Are Hungry!

To relieve distressing conditions brought about through depletion of the luncheon fund of the Parent-Teachers' Association, members of the Motion Picture profession are urged to evidence their sympathy by contributing financial support to this cause.

We who are accustomed to prosperity cannot allow this tragic situation to remain in our public schools.

It is suggested we pledge ourselves to raise $2,000 a week for the next ten weeks to provide lunches for pupils who otherwise would go hungry.

Will you not donate from $5 to $50 a week toward this amount?

CONTRIBUTIONS MAY BE SENT TO PAUL BERN, IN CARE OF METRO-GOLDWYN-MAYER STUDIOS AT CULVER CITY

Space Donated by The Hollywood Reporter

'NIGHT NURSE' DEPRESSING; STORY OF 'CO-ED' SKIMPY

Production, Cast, Direction Okeh

"CONFESSIONS OF A CO-ED"
Paramount

Direction .....Dudley Murphy and David Burton
Story ..... Anonymous
Adaptation and Dialogue..Anonymous
Photography .....Lee Garmes
Cast: Phillips Holmes, Sylvia Sydney, Norman Foster, Claudia Dell.

Though "Confessions of a Co-ed" is rich in acting ability, settings, photography and pleasantly natural college atmosphere—it is nevertheless poor in entertainment value. Starting at a nice pace, against a lively and amusing background, it slowly and surely resolves into long-drawn out situations which become ridiculous by the very youth of the characters who are involved in them. In spite of the direction, which is good throughout, and the sincere efforts of the cast, the story material is so fragile and the ending so far-fetched, that by the time it is over it might well be termed "A Paramount Mistake" instead of a picture. A picture is suposed to entertain—this doesn't.

We follow a young co-ed from her first day at college through her "fall" for the Don Juan of the school, and her blasted faith in him when she finds out he has just been handing her a "line." She decides to give him up to a sorority sister who has a prior claim on him but discovers after an automobile accident for which the girl-friend has been expelled, that even though Stan was along, he was thinking only of her. So, during vacation, she goes for him more than ever, and he "takes all." When the girl-friend comes back to school a couple of months later she finds out that Patricia is "that way," and goads her into marrying another boy in the school who is crazy about her. Pat leaves school and marries him, thinking her chum has told him about Stan and herself. But she hasn't. Stan, having been found out anent his part in the auto accident, goes to South America.

When he returns three years later, he does not know that Pat has married his room-mate. He goes to their home for dinner, but before the wife appears tells his friend that he really loves Pat, has come back for her, and also tells of their intimacy. This is a big shock to the ex-room-mate. When Pat makes her appearance, she confesses to her husband, without apologies, explains that she had just discovered that he did not know, and also makes it clear that their child is Stan's. Stan tells her he loves her; the husband does a "dog in the manger"—and Pat says she wants neither of them. Then the husband says he DOES want her—and then SHE says she wants Stan. Stan still (though at least five minutes have elapsed) wants her, so the husband politely bows out, leaving his own parlor sofa for the lovers to coo upon.

Phillips Holmes, Sylvia Sydney, a little matronly in appearance, and Norman Foster, decidedly miscast, give their sincere efforts to the parts they play. Their work is excellent. Claudia Dell, too, stood out, and gave a natural performance as the college chum.

The direction, particularly of the earlier sequences, was notable for its elimination of the usual movie interpretation of college life. It was smooth and natural, getting the most out of the flimsy story . . . but did not avail to pull it out of its rut. Photography and setting exquisite.

Audiences will take to the earlier sequences, immediately become a little bewildered as the picture unfolds, and disappointed or amused toward the fade-out. Something should be done about the ending, for though it may be probable—it can only become a laugh-fest in "Confessions of a Co-ed." There is a draw in the title and the names of this one, but nothing to back them up. The reaction will be anything but rosy—it's a poor picture.

Nippon Newsmen Here

Yasou Itoh of the Osaka Daily News and Schinchiro Kudo of the Tokio Nichinichi are in Hollywood looking over the studios. These two men represent papers that total over 2,500,000 Japanese circulation.

MGM To Do 'Tarzan,' Van Dyke Directing

Metro-Goldwyn-Mayer is going to do a "Tarzan of the Apes" with W. S. Van Dyke directing a company that will travel right into the innermost haunts of the Millenesian tribes. Van Dyke will take the same crew with him that traveled to Africa for "Trader Horn." Cyril Hume is on the story with Bernie Hyman in charge of the whole works.

Added Scenes For 'The American Tragedy'

Josef von Sternberg has completed some added scenes to Paramount's "The American Tragedy." The new shooting washed Bodil Rosin out of the picture with Lucille LaVerne getting the mother role.

Hersholt and Miljan Given Termers at MGM

Jean Hersholt and John Miljan are on at Metro-Goldwyn-Mayer for terms. Both of them are working in "Susan Lenox" at present under the direction of Bob Leonard.

Karen Morley In 'Scarface'

Karen Morley has been borrowed from Metro-Goldwyn-Mayer for one of the two feminine leads in the Howard Hughes production of "Scarface."

Harlow To Columbia

Jean Harlow will have the lead in the Columbia production of "The Blonde Lady."

Nora Lane At Fox

Nora Lane has been signed under a term contract by Fox.

Wellman and Cast Hit New Heights

"NIGHT NURSE"
Warner Bros.

Direction .....William A. Wellman
From the novel "Night Nurse" by Dora Macy.
Screen Play.....Oliver H. P. Garrett
Additional Dialogue....Charles Kenyon
Photography .....Chick McGill
Starring .....Barbara Stanwyck
Supporting Cast: Ben Lyon, Joan Blondell, Clark Gable, Charles Winninger, Vera Lewis, Blanche Frederici.

Warners have gone in for something a bit different with their production of the Dora Macy novel "Night Nurse." They have produced a picture with half of its length made up of build-up shots showing the training of a nurse in a hospital. After her graduation, the story sets in.

The early part of the picture is fast and snappy, packing a laugh here and there, plus a very interesting unfolding of what the girls go through in order to become nurses. This part of the picture has plenty of audience appeal and may carry the rest.

After the nurse graduates the story is altogether unbelievable, whiskey-soaked and a bit too tragic because the whole foundation centers around the gradual starvation of two baby girls in order that a scheming chauffeur may eventually participate in the trust fund that has been left them by their father.

Why Warners picked on this type yarn for the second half of their picture is a mystery to this reviewer, inasmuch as the early half carries a wallop start that could and should have picked up momentum in the latter half, had a story been selected with less booze, more romance and a motivating factor that would not call for the proposed murder of children.

We do not believe that picture patrons will be interested and entertained in seeing a house soaked with liquor, a mother reeling drunk, a chauffeur beating up all the women that cross his path while two little kids are being starved to death.

The picture was excellently directed and acted and given a production that has become a Warner standard for others to shoot at. William Wellman has done his best work. Barbara Stanwyck is excellent at the night nurse, and Joan Blondell takes new honors with her performance. Ben Lyon has little to do but does it well.

Metro-Goldwyn-Mayer will suffer because of the part Clark Gable has been given. That boy is on the way but this part will cause some of his fans to wonder "why." Charles Winninger, Vera Lewis and Blanche Frederici were good.

The picture will cause a lot of talk. It has values but when the balance is made, it is our impression the box-office and those having the picture "habit" will not benefit.

CHARLES FURTHMANN

SEVEN YEARS WITH PARAMOUNT AS SUPERVISOR, SCENARIO EDITOR, WRITER

ORIGINALS

'THUNDERBOLT'
'FOR THE DEFENSE'
'CHANCES'
('STREET OF CHANCE')
'THE GRAY HOUSE'
'SECRET FIVE'
'YELLOW SHEETS'
('SCANDAL SHEET')
'BOULDER DAM'
'I REFUSE TO ANSWER'

Management
THE EDWARD SMALL COMPANY
CRanito 1166

The Press of the World

Leading Critics of the World Acclaim The Direction of "The Last Parade"

" 'Last Parade' Scores Heavily"

"This distinction is credited in large measure to Erle Kenton for direction that achieves unusual skill in timing, in terseness and making his characters human."

Norbert Lusk in
The Los Angeles Times

●

"FINE GANG FILM!"

"The direction is sharp and highly competent."

Sullivan in
Exhibitors Herald

●

Melodramatic Action Fast Moving in 'The Last Parade'

" 'The Last Parade' doubtless will find favor with audiences the country over. Erle C. Kenton merits credit for retaining a rapid pace throughout the unreeling of this melodrama."

Whitney Williams in
Los Angeles Time Preview

●

" 'Last Parade Poignant Tale of Underworld"

"Especially well timed is the direction of 'The Last Parade.' Erle Kenton, the director, has succeeded in establishing a quick tempo throughout most of the film. In the latter part the decisive handling of characters and their movements is noteworthy."

Edwin Schallert in
Los Angeles Times

●

"It is a real victory for art in melodrama. It packs a real punch."

*** * * THE LAST PARADE**

"The direction is deft."

Kate Cameron in
Liberty

●

"A Stirring Underworld Picture"

"Mr. Kenton is up to the job, at least in the racketeer sequences if not in the brief war scenes early in the piece. His story moves with the rapidity of the old silent films, is packed with action and is sure-fire in its sudden, thrilling climaxes."

N. Y. Tribune

"This Is One Of the Best

and most logically constructed gangster-dramas seen since producers began to focus attention on racketeering."

A W O H in The Era
London England

●

"Grand Underworld Melodrama"

"Much credit goes to director Erle C. Kenton for the smooth development of the yarn and his adroit handling."

N. Y Evening Journal

*** * * THREE STARS**

"Here is another topnotch gang talkie. It moves fast."

Mae Tinee in
New York Daily News

●

"First-Rate Underworld Film"

". . . The director, Erle C. Kenton, has managed to keep his story moving at a fast pace, because he has packed it with action and sudden thrilling climaxes."

N Y Telegram

●

"Despite the fundamental adherence to type, it has the freshness of presentation that will engross the ever-widening circle for which it was created."

Washington Daily News

●

"A magnificent idea lies behind the gangster's 'Last Parade' . . . and it is well brought out by a troup of splendid actors under the able direction of Erle C. Kenton. Through the whole picture discretion has been used, and the result is a highly effective one."

Philadelphia News

●

"The best underworld melodrama in a long time . . . we recommend it."

Screenland Magazine

●

"In its camera-work, acting and direction there is an even, high standard."

Philadelphia Public Ledger

Directed by

ERLE C. KENTON

". . . possesses excellent direction and a certain smoothness . . . It is filled with climaxes of the variety that hold the viewer as if glued to his seat. It is suave, well-ordered and as debonair as some of the characters it pictures."

Philadelphia Evening Ledger

●

". . . the story is told with a polished smoothness."

Philadelphia Record

". . . an amazingly human and humane tragedy of warfare . . . exceedingly well directed by Erle C. Kenton."

Los Angeles Express

●

". . . the best of the racketeer pictures to date. Not the least important factor in the picture is the careful and canny direction of Erle C. Kenton."

Philadelphia Inquirer

The Professional Interests of Erle C. Kenton are Personally Managed by

THE EDWARD SMALL COMPANY

THE HOLLYWOOD REPORTER

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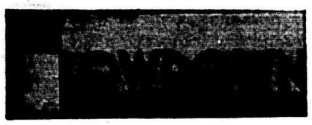

Week-end revelations: Charles Christie, at the wheel of "The Highlander," champion schooner, racing "Pandora" back from Catalina in a stiff breeze; and proving himself an expert though not "ancient" mariner. Harold (Admiral) Franklin, directing the maneuvers of his "floating palace" (he has chartered the De Mille vessel) with just as much enthusiasm as he puts into theatre management; and getting a big kick out of the water, the sky, the boat—and the UNIFORM.

●

There are those who are of the opinion that the coming arrival of a young, blonde star from the East may seriously interfere with the now-blossoming romance between one of foremost directors and an actress already in Hollywood. The "Eastern star" did her finest picture work under the guiding hand of this director and, 'tis said, they went places together a lot while both were movie-making in Manhattan.

●

A famous stage actor was recently asked to play one ot the leading roles in a picture about to be made from a stage hit. A male star under contract to the same company was to play the other major part. The stage star pointed out that the part assigned to him was by far the more glamorous and opined that the movie star should have it, lest he suffer by comparison. The execs took the attitude that they didn't care what happened to the movie star, who, they figure is on the wane; and if anything they preferred to "break' rather than make him a shining light again. However, the stage actor's action is unusual and highly commendable.

●

A major studio's idea of making "quickies" for $40,000 or $50,000 has taken an unusual twist. Studio is trying hard to cut down production costs, but handed a quickie script to one of the highest priced scenarists in the business to put in a few "touches."

High priced writer worked for several weeks on the story with his big salary charged against the small budget. And he still maintains that the script was ready to shoot before he got it.

Production Notes

Hugh Herbert assigned spot with Wheeler-Woolsey in "Peach-O-Reno" for Radio.

●

Beryl Mercer has been added to Wesley Ruggles' "Are These Our Children" for Radio.

●

Lawrence Grant, Holmes Herbert, Nicholas Soussanin added to cast of "Daughter of Dragon" at Paramount.

●

Josephine Whittell in Clark and McCullough two-reeler for Radio, "False Roomers."

●

Rochelle Hudson draws added option on stock contract with Radio.

●

William Bakewell has been signed for a part in the MGM production of "Guilty Hands," being directed by W. S. Van Dyke.

●

Pat O'Malley and Russell Gleason cast in "The Homicide Squad," at Universal. George Melford directing.

●

Paul Hurst has been added to the cast of "The Mad Marriage" at RKO-Pathe.

●

Cecil Weston and Lilian Harmer have been added to the cast of Paramount's "Huckleberry Finn."

●

Tiffany's Talking Chimps are shooting their newest burlesque, "Africa Squawks," with Sid Neufeld directing.

Personnel and Pay Cut In W.B. Houses

Warners Brothers' Pacific Coast theatre chain has definitely cut salaries of employees and shaved operating personnel down to the bone.

According to information received, all members of the chain, from the general manager down to ushers, have taken a nip in their weekly check on a percentage of their income. Theatres are now running with a minimum of help.

It is understood that ushers classed as "part time," working in houses with only evening performances, have not been cut.

Pete Smith Writing On MGM Comedies

Pete Smith, advertising and publicity head of Metro-Goldwyn-Mayer, has been pressed into service by the production department to "pinch-hit" in the vacancy left by the death of Joe Farnham.

Pete is acting as a comedy constructionist on the series of sport reels MGM is making. So far he has clicked with two and the studio insists he do the rest of the series.

Fox-Sheehan Suit On

(Continued from Page 1)

to time and these amounts will total more than $410,000, and in support of this contention it is thought Fox will air a lot of deals that were hatched during the early days of Fox Film and Sheehan.

It is no secret that Fox has a deep hatred for Sheehan. This is further indicated by the booklet Fox issued last year wherein he devoted 25 pages to panning his former general manager, saying: "His vaulting ambition has gone to his head and made an ingrate out of what once was a good fellow." Fox also disclosed that the Sheehan salary grew from $55,000 a year in 1915 to $130,000 annually in 1930.

A large portion of the claims made by Fox in his original answer to the Sheehan suit will be hashed and rehashed at the trial.

Breakfast Conferences Tried By MGM Bosses

Each Tuesday and Thursday morning promptly at 8, executives and producers of MGM breakfast and swap ideas and talk production (and maybe a little golf) over their toast and coffee. Those attending are Mayer, Rapf, Mannix, Stromberg, Hyman, Weingarten, Bern, Lewin, Fineman, Cohan, Pelton and Marx.

Maud Latham Ill

Maud Latham of the Hollywood office of Photoplay is ill and is in Phoenix, Ariz., for treatment and rest.

Hughes, Sedgwick Split

(Continued from Page 1)

the picture.

The highlight of the day, however, in the changes on this air comedy, was the appointment of Lewis Milestone as supervisor of this production.

Hughes, in explanation of the directorial change, said:

"Mr. Sedgwick is not completing "Sky Devils" simply because we disagreed on several major points in the story, and because he was so out of sympathy with the way I insisted the picture be made he felt he could not do his best work under such conditions. Consequently, he came to me and asked that I relieve him of further responsibility with the picture, if I could possibly do so. He did not refuse to go ahead with the job, but stated, in fact, that he would finish it to the best of his ability if I could not find anyone else to do it.

"I have the highest regard for Mr. Sedgwick's ability, and have been more than satisfied with the work he has done, but I feel as Mr. Sedgwick does, that it is not fair to force any director to work on something in which he does not believe.

Marx Sprouts In Film

Groucho Marx's two youngsters, Arthur and Miriam, aged 9 and 4 respectively, make their picture bow with their father in roles in "Monkey Business" at Paramount.

Sennett Starting On New Program

With six more two-reelers to go on last year's contract with Educational, Mack Sennett expects to wind up that program within two weeks and start on his new schedule of about forty-five shorts for the coming season.

The untitled reel featuring Bing Crosby has been completed and the next Andy Clyde comedy goes into production the latter part of the week.

"Trail of the Swordfish," first of the Sennett series of fishing adventures, is in the can, and the other five are inproduction. Walter Weems is doing the dialogue.

Addition to the new program will be a group of three-reel comedies using the company's stars.

Oliver On 'Scarface' Sets

Harry Oliver has been engaged as art director on the Howard Hughes production of "Scarface," which is to go into production June 15 at Metropolitan studios under direction of Howard Hawks.

Walsh Coming Home

Raoul Walsh returns this week from New York, where he attended the premiere of "Women of All Nations." His next for Fox will be "Disorderly Conduct."

Goodman Slated For Para's 'Tomorrows'

Paramount plans to give Edward Goodman the directorial assignment on "Tomorrow and Tomorrow," starring Ruth Chatterton.

'Fazil' To Be Re-Done

Fox has definitely decided to shoot a re-make of the silent picture, "Fazil." Talking picture title on the story is to be "In Her Arms." Jeanie Macpherson yesterday was assigned to do the adaptation.

'Honeymoon Lane' Done

Eddie Dowling's "Honeymoon Lane" finished shooting Saturday. Picture was produced by Sono-Art for Paramount release.

Craft In Auto Smash

William J. Craft was badly cut and bruised Sunday when his car left the road near Uplifters Club, turning over three times and exploding immediately after Craft and his passengers were dragged out. Craft's sister had an arm broken in the crash.

Al Santell Returns

Alfred Santell returned to the Fox lot yesterday from a vacation in New York.

'Spider' Starts June 15

"The Spider," starring Edmund Lowe and Lois Moran, goes into production at Fox June 15. Philip Klein and Barry Connors did the screen play. William Menzies and Kenneth MacKenna will direct.

Tod Browning Back

Tod Browning is back from his European vacation. Will get started at MGM as soon as a story is set.

THE Hollywood REPORTER

Vol. IV. No. 50. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, June 9, 1931

Fox-Sheehan Suit On

Lid Comes Off as $410,000 Action Against Ex-Film Head Opens; Just a Loan, Defense

New York.—The entire motion picture industry will be all ears during the trial of the suit of Winfield R. Sheehan against William Fox for $410,000 that started yesterday in the U. S. Supreme Court here before Justice Peter Schmuck.

Sheehan claims he loaned Fox 4000 shares of Fox Film stock valued at $410,000 and Fox used the stock for his own ends and Sheehan wants the above amount with interest.

The case will serve to dust off a lot of dirty linen that has been resting in the closet since that memorable day that Sheehan deserted Fox in his effort to hold on to Fox Film.

The Fox defense is that Sheehan borrowed money from him from time

(Continued on Page 2)

LET'S PROMOTE.

One of the surest ways of getting somewhere is to knock precedent into a cocked hat. And who will dispute the fact that the film industry is mightily shackled with precedent?

A few days ago we talked about "wing-clipping."

BUT WE didn't go far enough on the individual phase.

What we need aplenty is Young Blood. There's an abundance of it around . . steaming with real ability . . .which, if given the oportunity . . would rise to the occasion and DO THINGS.

Right now, 99 per cent of it is held in leash by the Superior Wing Clippers. Only in the shame of the spotlight can they be made to throw away their shears and PROMOTE these Young Bloods into activity . . Jobs where can can show . . and DO.

LET'S PROMOTE THE YOUNG BLOOD.

With that will come new ideas.

What motion pictures need more at this time than any time in its short history is new blood, new ideas, new brains. But if this old army game of protecting jobs at the cost of any and everything continues, the industry will have to struggle along until those in control of the finances of our business learn a little more of its inner workings.

THE GREAT advance of pictures in past years was timed with the great advance of its individual workers. There is still that advance, but only up to the point where it will not endanger the jobs of those in the soft seats.

Name for us, if you can, any one who has been given an executive seat in any branch of our industry during the last two or three years? Morgan & Co. elect new members to their great banking institution every so often, as does United States Steel and every other organization that is progressing. But not pictures. When the advancement period is reached, people are either fired or relegated to a smaller job to start up the ladder again. They never knock at the door again, for their appetite for advancement has been killed off.

LET'S PROMOTE.

Wodehouse Yarn Alarms New York

New York.—All New York newspapers picked out the P. G. Wodehouse story that he had worked for a year at Metro-Goldwyn-Mayer and collected $104,000, without doing anything that got on the screen.

The papers blazed the "wilful waste in picture making" all over the pages, with mumurs heard down in Wall Street that "things will be different before long."

Directors' Meeting Of Para. Postponed

New York.—The monthly meeting of the board of directors of Paramount has been postponed a week out of memory to Mortimer Schiff, a member of Kuhn, Loeb & Co., who died last week.

Radio Hustles To Use Dix While He's Hot

With Richard Dix's Radio contract expiring after one more picture, company is rushing plans to make "Frontier", as Dix's next. Speed is based on fact execs figure difficulty may be encountered in negotiating new deal with him and want to take advantage of follow-up on "Cimarron."

Cukor To Direct Lukas In 'Cobra'

George Cukor has been assigned the direction of "Cobra," featuring Paul Lukas, with Kay Francis in the feminine lead.

MGM's 'Boarding School'

Harry Pollard gets assignment to "Boarding School" for MGM.

Four New Pictures To Start At MGM

Metro-Goldwyn-Mayer will put into production during the next ten days "Get-Rick-Quick Wallingford," with William Haines the star and Sam Wood the director; "Candle Light," starring John Gilbert with Harry Beaumont at the megaphone; "Sea Eagles," that George Hill will direct with Wallace Beery the star, and the Marie Dressler picture, "Emma," to be directed by Chuck Reisner.

MGM and Photoplay Kiss and Make Up

New York.—Metro-Goldwyn-Mayer and Photoplay in the persons of Howard Dietz and Jimmie Quirk, have kissed and made up with the MGM advertising back in the fan mag and Quirk laying off Garbo for a while.

Clara and Para. Split Officially

Clara Bow and Paramount are all washed up.

Hardly an eyebrow was arched when B. P. Schulberg issued the official pronunciamento to that effect shortly after last sundown. Ever since Schulberg's statement in Denver the story had been expected.

Paramount says that Clara wanted the release because of her health and it is being given her solely for that reason.

It is said Miss Bow is going to her ranch on the California-Nevada border and take a long rest before she talks business with any one.

There are at least three studios bidding for Clara's services. They believe she will ride a wave of public sympathy into some of the biggest box-office grosses she has ever had so if, and when, she decides to go back to work the depression will mean nothing in her young life.

Fontanne and Lunt Get Here Thursday

Lynn Fontanne and Alfred Lunt will arrive in Hollywood Thursday and start work immediately on tests and rehearsals for the MGM production of "The Guardsman," to be directed by Sidney Franklin. Roland Young is the only other member of the cast so far.

'Poor Nut' For Warners

Warners closed a deal yesterday for the purchase of "The Poor Nut," which will be the title of the next Joe E. Brown story that has had the temporary monicker of "Local Boy Makes Good." Mervyn LeRoy the director.

New Agency Formed

Frank Orsatti, Harry Weber and Milton Bren will join in the formation of a new agency.

MILESTONE TO SUPERVISE 'SKY DEVILS' FOR HUGHES

Production of Howard Hughes' "Sky Devils" was not going on to the satisfaction of the producer. Eddie Sedgwick and Hughes could not agree on the treatment.

Result is that Sedgwick is out, and another director, probably Norman McLeod of Paramount, will take over

(Continued on Page 2)

Baker and Richman For Warner Shorts

New York.—Phil Baker and Harry Richman have been signed for the new series of shorts to be made at the Flatbush studios of Warners.

William Wellman

Directed 'The Public Enemy'

Now in Production

'The Star Witness'

Starring Walter Huston

From the Original

Story by

Lucien Hubbard

Kubec Glasmon

and

John Bright

wrote

the Original Story

for

'The Public Enemy'

●

Also

'Smart Money'

Starring Edward G. Robinson

BY

KUBEC GLASMON and JOHN BRIGHT

●

Original Story, Continuity and Dialogue for

'Larceny Lane'

Next Starring Vehicle for

James Cagney and Joan Blondell

Roy Del Ruth Directing

WRITTEN BY

KUBEC GLASMON and JOHN BRIGHT

●

Under Contract

to

Warner Bros.-First National

John Adolfi

Directed 'The Millionaire'

Just Completed
For Warner Bros.

'Alexander Hamilton'
Starring George Arliss

From the Story by
George Arliss and
Maud Howell

Recently Completed
The Adaptation on

'Alexander Hamilton'
Starring George Arliss

From the Story by
George Arliss and
Maud Howell

Julian Josephson

Author of Screen Play 'The Millionaire'

Did You Read 'The Five Top Money

TOP HONORS went to

THIRD HONORS went to 'T

FIFTH HONORS

THE BIG THREE OF THE FIVE BE
AND ALL OF THESE PRODU

With Lots of Credit to the

AND NOW WATCH THE FU
GOVERNED BY SUCH SMASH

All Produced by Warner Bros.

'Night Nurse'

Starring Barbara Stanwyck *Starr*

'Five Star Final

Starring Edward G. Robinson

'ALEXA

lakers' For May?

he Millionaire'

e Public Enemy'

to ▼ ▼ **'Svengali'**

All Produced by Warner Bros.

BOX-OFFICE BETS FOR MAY
BY WARNER BROTHERS!

rectors, Authors and Writers

E BOX-OFFICE BAROMETER AS
WARNER BROS. ATTRACTIONS AS

ught' **'Smart Money'**

nstance Bennett *Starring Edward G. Robinson*

▼ ▼ **'The Star Witness'**

Starring Walter Huston

DER HAMILTON'

TARRING GEORGE ARLISS

'EX-BAD BOY' ONLY FAIR; TREATMENT RUINS STORY

Armstrong Good But Mis-Cast

"EX-BAD BOY"
Universal

Direction .....Vin Moore
Adapted from "The Whole Town's Talking," by Anita Loos and John Emerson
Screen play by.....Dale Van Every
Dialogue by.....Fred Niblo, Jr.
Photography by.....Jerome Ash
Cast: Robert Armstrong, Jean Arthur, Lola Lane, George Brent, Jason Robards, Grayce Hampton, Mary Doran, Eddie Kane, Eddie Hearn.

Nothing particularly brilliant to this piece, it provides just mild entertainment of program variety. Adapted from John Emerson's and Anita Loos' play, "The Whole Town's Talking," the film version gives the impression of being over-acted in many instances, due to the broad farce style in which it is done.

Universal stars Robert Armstrong, whose wise-guy characterizations have won him wide screen repute. This new film is a decided departure from the accepted Armstrong role.

That this, perhaps, was not too wise a move was indicated by the strong applause that greeted the flash of the player's name at the beginning of the film's preview and the diminished quantity at its conclusion. Not that Armstrong doesn't give a good account of himself, but it isn't likely to be just what audiences want or expect from this popular player.

"Ex-Bad Boy" has been given extreme farcical treatment. It hasn't a single "straight" role. As a result it is a hodge-podge of characters involved in a series of possible but highly improbable incidents. The dialog is as nonsensical as the action, and through this combination plenty of laughs are provided.

The story revolves around the efforts of a father to keep his daughter from marrying a man he describes as a mongoose and a gigolo. Mother and daughter regard him as a polished gentleman. Father's efforts materialize into an elaborate plan whereby he invents a lurid past for his innocuous assistant in the paint business, which includes "hectic, happy Hollywood hours" with a famous movie vamp. Mother and daughter fall for the plot and soon the entire town is talking about "quiet Chester."

Then the movie vamp comes to make a personal appearance in the town where the plot is brewing so nicely. She is accompanied by her jealous fiance and after a series of greatly involved hysterics on everyone's part the enitre thing is straightened out.

Armstrong is the boob clerk who begins his assumed role with trepidation but soon learns to like it. Jean Arthur is the girl.

Lola Lane is the exaggerated movie queen and Eddie Hearn her suspicious swain. George Brent does a good comedy role as the father who instigated the whole affair, and Grace Hampton is his assertive better half. Mary Doran has a small part and Eddie Kane plays the part of the theatre manager.

Bern's Charity Plea

Paul Bern, MGM producer, has sent out pleas to prominent writers, directors and players asking for weekly pledges of $5 to $50 for fund to help feed hungry school children. Bern seeks total of $2,000 weekly for ten weeks for the fund.

Trout Racket Goes Way of All Fish

Corner-lot trout fishing, which entered Los Angeles where additional miniature golf courses feared to tread, has flopped.

The trout pond on Ruth Roland's corner at Fairfax and Wilshire is dark.

Had it been able to show a net, even of two-bits, there would have been a trout pond on every vacant lot. That's the Los Angeles way.

Real fishermen didn't go for the idea of stalking their prey under glaring arc lights with the rocks and scenery painted in.

Then again, the heavy traffic gave the trout insomnia and they lost their fighting spirit.

Larkin to Check Leaks

Despite present studio ban on news representatives of trade press and the local dailies, casting assignments and story purchases continue to get out before the studio publicity departments can plant their yarns for breaks with the local "chatterers."

Studio "beefs" about premature breaks have resulted in assignment of Mark Larkin of local Hays office to gumshoe for source of "leaks," on several instances recently, where quick "break" in this paper took the edge off banner line in column of "48 hour exclusive" chatterer.

Burr Papa Again

C. C. Burr has another addition to the family. Thomas V. is his name and Johnny Hines is the godfather. Burr has four other boys.

Markson Back to Radio

Ben Markson returns to Radio today from week's vacation at Lake Arrowhead where he recuperated from bad cold.

Kay Francis To MGM

Kay Francis has been borrowed by MGM to play opposite Lionel Barrymore in 'Guilty Hands."

Alice Day to Return

Alice Day is returning to her screen career. Her baby is now three months old.

B. B. Pool Collects $100,000 Weekly

L. A. baseball pool has developed to a weekly take of over $100,000, with racket getting big play from the picture gang. Tickets are tabbed at buck each, with winners figured on basis of total runs scored by various big league teams in combination. Total prizes for week under twenty grand, giving operators fine rakeoff.

Rogers Sets RKO-Pathe Shooting Schedules

Charles R. Rogers has outlined a definite production policy which will remain in operation at RKO-Pathe for the rest of the current program.

Studio intends to keep two features in production constantly with from two to four two-reel comedies shooting simultaneously.

Setup will give stars plenty of time to rest between pictures.

M. Hopkins Due Tues.

New York.—Miriam Hopkins, Paramount contract player, is enroute to the Coast, arriving tomororw via the Chief.

Three Finished, Three Start at W. B.

Warners put three in the can over the week-end and have started four new ones. Those finished are Bebe Daniels in "Honor of the Family," Wililam Powell in "Co-Respondent" and Constance Bennett in "Bought." Those starting are "Local Boy Makes Good" (temporary title) with Joe E. Brown, Mervyn LeRoy directing; "Larceny Lane," Roy Del Ruth directing; and "Safe in Hell" with Mike Curtiz doing the honors. "Star Witness" is still shooting.

With the finish of the above three, Warners have 10 pictures ready and waiting for release, putting them a step ahead of most studios.

With the finish of the four now in production, the pace will slow down a bit on this lot. Last June Warners had $18,000,000 in unreleased pictures on hand. They do not want to face a similar condition this year, so production activities will be curtailed.

'U' to Film Basketball

The latter part of this month, Dr. Harry Meanwell, basketball coach at Wisconsin University, will report to Universal to arrange for a series of basketball shorts. The series will be part of th Christy Walsh sport subjects.

2-Way Ticket for Pichel

Irving Pichel draws term agreement with Paramount as combination actor-director.

DELMER DAVES

Co-Author — Adaptor — Dialogor

'Shipmates'

M-G-M

ROBERT MONTGOMERY'S FIRST STARRING VEHICLE, WHICH WON FOURTH HONORS IN 'THE FIVE BEST BOX-OFFICE BETS FOR THE MONTH OF MAY'

THE Hollywood REPORTER

Vol. IV. No. 49. Price 10c. TODAY'S FILM NEWS TODAY Monday, June 8, 1931

Lab Monopoly Off

Consolidated Burns Fingers Trying Exclusive Control; Studios Build For Selves

Attempts of Consolidated Film Industries to gain monopoly in the laboratory field have definitely failed, with the company now finding itself in a tough spot for volume on future business.

During the past six years Consolidated has purchased or acquired practically every large lab in both New York and Hollywood, besides buying basic patent rights to various methods of printing and developing.

Growing independence of the organization in dealing with producers

(Continued on Page 2)

Things We Would Like To Know—

HOW much do you think it cost Paramount to announce their "5 to 25" cut and then do a right about face? . . . Why don't studios take advantage of the creative brains of their high-priced writing staffs and get a few originals started for shooting, instead of continually loading up on stories at big prices that never get into a projection machine? . . . What good reason has Metro-Goldwyn-Mayer for their continual slaps at John Gilbert inasmuch as they have to pay his salary? . . .

IS THERE really a Walter Wanger? . . . Who is the boss of Paramount? . . . Why did Sid Kent and not Jesse Lasky stage that rendezvous with Ben Schulberg? . . . What has happened to Carman Barnes? . . . Will the Warner plant close for the summer? . . . How many theatres will Publix have this time next year? . . . What will Dreiser say when he sees "The American Tragedy?" . . .

WHO ever be attempted? . . . Is there ILL that central casting bureau one producer who realizes the production value of a good agent? . . . Will Sheehan continue as production head of Fox? . . .

Who is Hunt Stromberg's barber? . . . Why does Sam Goldwyn have so much trouble with most people? . . . Why don't some of the really good writers and directors step into the independent production field? . . . Will the Hughes-Franklin Studio Theatre be a short reel house? . . .

Where are the big chains going to get their pictures during the Summer? . . . Is there a better prospect in pictures for real b. o. than Paul Lukas? . . . Who will be releasing the Caddo product this time next year? . . . Has there ever been a better market for good pictures? . . . What percentage of the b. o. goes to the union employee? . . . Will Paramount close with Harry Cohn? . . .

Warner Denies W. E. Settlement

New York.—H. M. Warner in a telegram to this publication emphatically denied the story run in these columns on June 4, that Warner Bros. had settled their claim against Western Electric by the payment of the latter to the former of $11,000,000.

Mr. Warner stated: "That story is absolutely untrue. We have made no settlement nor has there been any discussed at any time. Please correct it."

City Commission to Examine Projectionists

City Council has adopted an ordinance which embodies a new examination procedure for motion picture projection machine operators.

Recommended by the Building and Safety Commission the ordinance calls for examinations conducted by the Commission, or by a board of three named by them.

Cooper on Loan to Para.

While MGM is looking for first story for Jackie Cooper, youngster goes to Paramount on loan for featured spot in "Sooky." Deal was set Saturday afternoon. The loanout of Cooper eliminates personal appearances in Loew eastern houses while MGM was preparing his first picture.

Fox Music Corp. Folding

New York.—All employees of Red Star Music Company were let out Saturday with exception of Jay Witmark, president. Red Star is Fox music publishing subsidiary and found going tough since death of filmusicals.

Dividend Passed

New York. — General Theatres Equipment has passed its quarterly dividend due at this time.

'Get Score Charges' Sales Mgrs.' Edict

"Score charges must be written into contracts for every picture sold next season; regardless of straight percentage, guarantee or flat rental deal." This edict has gone out from the home office of practically every national distributor to salesmen in the field.

Independent exhibs have been loud in opposing the score charge in connection with buying product, and several exhibitor associations have attempted a ban on the payment when buying output of various companies. Distributors claim they must get the score fees to reimburse them for royalty payments of music and copyrighted material in the pictures.

Latham's Ticket Renewed

Radio has exercised its option for another six months on Fred Latham, member of studio writing and advisory staff.

Not Guilty

As a young couple was passing the Montmartre Cafe one of those razzberry laughs spanked them on their ears. While it was O.K. for sound, there was a repeat. The swain charged an innocent lounger, but just as he was about to go into battle the parrot performed again. Tom Mix gave Eddie Brandstatter the parrot.

DeMilles Leave For Europe

Mr. and Mrs. Cecil B. DeMille left Friday night on a trip that will take them over half the world. Before leaving C. B. stated: "I am leaving Los Angeles for my first European holiday without forming any new association of any kind.

"No company is being organized in my behalf other than those already in existence.

"I have closed definitely with no one for the production of any future picture or pictures.

"For the first time since I came to Los Angeles eighteen years ago to make my first picture, I am starting on a holiday with the future entirely free and open."

Re-Issues For Rialto

New York.—Instead of closing the Rialto for 8 weeks as originally intended, Publix will attempt to keep house open with series of revivals with admission cut. "Whoopee" in first.

FOX-FOX DEAL FLOPS; BILL WANTS TOO MUCH

New York.—From the present set-up, William Fox will continue to draw down his $500,000 a year as chairman of the advisory council of Fox Film without dishing out any advice. Harley Clarke, the Fox creditors, and the banks, have turned down Bill's terms.

Clarke has decided to adjust his

(Continued on Page 2)

Columbia's Sales Sessions

Western regional sales gathering of Columbia closes tonight after three days in session. Jack Cohn, treasurer, and Lou Metzger, director of sales, headed the home office delegation that outlined new selling policy for next season.

THE REPORTER

W. R. WILKERSON.....Editor and Publisher

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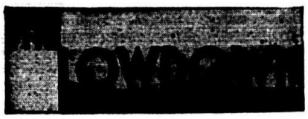

Hollywood Portrait No. 21. They are producers. They are brothers. They were among the Hollywood "pioneers." In all the years between their meager beginnings and their present affluence they have never been known to do a shabby thing. They have made a thousand friends and kept all of them. They have produced everything from half-reel comedies to full length features. They have made a lot of money. Theirs is one of the show-places of Beverly. And plenty of Hollywood "lots." Lots with buildings on 'em. They are great dog-fanciers. Their biggest "kick" is dogs and boats. They are Scotch. Once they made a picture that put them $300,000 in the red. They still pat it's director on the back—and mean it! They have a wealth of amusing anecdote. They are exactly alike. Enthusiastic. Sincere. Gentle. Fine. One is married. One is not. They are devoted to each other and to their family. And to Hollywood.

•

A well known English writer watched an MGM ingenue gush over Hollywood's famous impressario, saw her pat his cheek, hug his arm, and make goo-goo eyes at him for several minutes. When it was over, he said to the girl, who is known to be pretty but ever so dumb, "My dear, why did you make such a fuss over that grotesque person?" "Oh," said the actress, "I'm just doing psychology!" Said the writer, "Do you know what psychology is?" "Sure," said she, "it's just being nice to people!"

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HARD TIMES NOTE: A young actor who had given a check for two months rent in advance (at $85 per month) on a beach house, saw another on his way home that he liked better and stopped payment on the check the next day. Within an HOUR his salary, bank account and his car were attached. P. S. He decided to take up the original lease! Well, for the summer anyway.

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Do you know that separation is in the air for a prominent director and his wife, several years married—and seemingly dwelling in domestic bliss? The very LAST ones you'd suspect!

INDIANAPOLIS

"WOMEN OF ALL NATIONS"
Apollo Theatre

News: The story of these two friends has worn pretty thin by this time. There is, as a matter of fact, no plot to the current photoplay. It is simply a string of unrelated episodes, each one of which has the same theme. The humor is strained and not very fresh.

Star: "Women of All Nations" continues the rivalry of Flagg and Quirt without a great deal of difference. Unless it is quickly followed with a better picture, their popularity is likely to wane.

Times: Here is a less than a fair movie. It just drifts through scenes that smack of "The Cock Eyed World."

"DAYBREAK"
Palace Theatre

News: Shrewd entertainment. It is, perhaps, not too much of a story, but it is, as they say, "smart," and trickily dressed up in brittle dialogue. Further, there is a judicious mixture of drama and just a touch of melodramatic suspense, both of which are neatly placed in the proper spots.

Star: We consider it an interesting play for the charm of the story, the skill with which the continental flavor of the original has been retained and the mark of intelligence that consistently distinguishes the work of the star.

"ALWAYS GOODBYE"
Lyric Theatre

News: The photoplay is entertaining, amusing and dramatic. You will like it.

Star: An exceptionally interesting program picture, profiting by good direction, splendid acting and polished dialogue.

"KICK IN"
Indiana Theatre

Times: The movie version of "Kick In" comes under the head of interesting melodramatic entertainment. It may seem a little out of date and a little tame in comparison to some of our noisy gangster movies, but it will hold your interest.

WATERLOO

"WOMEN OF ALL NATIONS"
Paramount Theatre

Courier: "Women of All Nations" is all for comedy and entertainment. The former is plenty robust and redblooded and the latter is devised on broad lines.

Roach Hunting Grizzlies

Hal Roach hopped off via plane for British Columbia Wednesday on a hunting trip for grizzly bears. Clair Brunston, polo player, accompanied Roach.

Betty Roberts Back

Betty Roberts, Radio story department head, returned yesterday from three week trip to New York.

Fox-Fox Deal Flops

(Continued from Page 1)

other business affairs so that the largest percentage of his time will go to Fox Film, and until an operator is found with the capacity and backing agreeable to all, Clarke will continue the operation of the companies.

The Fox president has no grand ideas about his ability to operate successfully in pictures. It was never his intention to function in that capacity. He fully expected to find a man, schooled in pictures, capable of taking the job off his hands. But inasmuch as there does not seem to be any such person, he will tackle the job himself.

It is understood that Clarke will accompany W. R. Sheehan to Hollywood at the conclusion of the annual meeting Wednesday with the thought of going into the Fox production muddle in the hope of finding the right answer.

Pratt Replaces Harolde

With production start of Radio's "Kisses By Command" delayed several days, cast switch found Furnell Pratt replacing Ralf Harolde. Latter, under contract to Warner Brothers, could not finish for Radio under the delayed schedule to step into assignment at own studio.

Bannister Recovering

Harry Bannister, who was set for a lead in "Homicide Squad," went to the hospital last week suffering from a serious infection which almost cost the player his life. He is recovering now. Universal signed Noah Beery in his place.

Credit Change for Director

Name of Slavko Vorkapich is off publicity credits of Paramount's "I Take This Woman," as co-director, with Vorpakich getting new listing as associate director.

LaCava for 'Peach-O-Reno'

Gregory LaCava will direct Wheeler and Woolsey in "Peach-O-Reno" at Radio. Dorothy Lee in feminine lead.

Jason To New York

Leigh Jason, Radio shorts producer, left yesterday for New York. Trip for purpose of lining up material for his Congressional Medal of Honor series.

Ruggiero First In MGM Golf Classic

Gene Ruggiero, cutter, with a low gross of 79, won the MGM third annual golf tournament at Fox Hills Country Club yesterday. Cameraman Willam Synder was second with a card of 80, and Les Ebert and Harry Boemler, technicians, tied for third at 81. Snyder was a dark horse against Ebert.

The Also Rans

Other scores: Bob Shirley and Fred Shrader, tied at 84; Sam Wood and Milton Beecher and B. R. Keeler, tied for 65 in the low net classification; Artie Johns and Wesley Miller, tied at 69.

There were 63 foursomes, 252 studio employees, in the tournament, Harry Rapf's pet. Buster Keaton was the low actor at 105, Sam Wood low director at 65 and John Meehan, low writer at 98.

Tidden Knocked Out

Publicist Fritz Tidden was knocked cold by a hard-driven ball. The ball was badly damaged but Tidden recovered to turn in a 91, the best score of his life.

Fox Remaking 'Monkey Talks'

Fox will remake "Monkey Talks" with Seymour Felix directing. William Hurlburt is writing the dialogue and screen play.

Para. Signs Winston

New York.—Harold Winston, stage director for Jed Harris, has been signed by Paramount to direct and will leave for the Coast immediately.

Hamilton Clean

Lloyd Hamilton filed voluntary bankruptcy papers in U. S. District Court, listing liabilities of $49,716.55.

Leek At MGM

Ray Leek, former publicity writer, has joined the MGM scenario staff.

Lab Monopoly Off

(Continued from Page 1)

finally resulted in Warners, Fox, Paramount, Universal and Columbia constructing their own labs for both studio requirements and release prints.

MGM's new lab opens in 60 days, and Radio's new $600,000 plant will be ready in six months.

When both Radio and MGM labs are in operation, Consolidated will be left with negative work for United Artists, Educational and Tiffany, besides various independent companies that may operate from time to time.

Present indications point to Consolidated being forced into spot of financing independent producers to obtain enough work to keep their plants open.

Consolidated is said to have originally gained heavy "in" with execs of various companies through ground floor buy of "Satay" stock, which was supposed to give Consolidated big drag with every company to swing the lab work in its direction. It is said that plenty of "Satay" stock is held in various quarters around Hollywood, with most of the gang now wishing they were out.

'Svengali'

Was Directed by . . .

Starring John Barrymore, the Warner Bros. 'Fifth Honor' Box-Office Production.

Archie Mayo

Now Directing
'BOUGHT'
Starring Constance Bennett
for Warner Bros.

J. Grubb Alexander

Wrote the Screen Play and the Dialogue for . . .

Also recently completed the Screen Play and Dialogue of
'CO-RESPONDENT'
Starring William Powell

'Svengali'

HERE'S HOW

To Play Up the Patriotism, the Great American Romance and the Vital Living Qualities of

Alexander Hamilton

Starring George Arliss

CAST & CREDITS

Produced by Warner Bros. Story by George Arliss and Mrs. Hamlin. Direction by John Adolfi. Adaptation and Dialog by Julian Josephson and Maud Howell. Photography by Jas. Van Nees. Starring George Arliss. Supporting Cast: Doris Kenyon, Montague Love, Dudley Digges, Lionel Belmore, June Collyer, Ralf Harolde, George Larkin, Allan Mowbray and Morgan Wallace.

Not many know that Alexander Hamilton was the guiding genius, the counselor, the master builder . . behind George Washington . . during the inception of these United States. Fewer know that this great man was human enough to have his weak moments and, that surrounding his every spotlight movement in the public eye, there was the fog of a great personal scandal.

Yes, a woman . . and this, in spite of the fact that his own domestic environment was built around one of the greatest . . sweetest . . of American Romances.

•

Hamilton . . the Master Builder . . the Man Behind George Washington . . was Caught in the Trap . . and almost Destroyed . . by his own Indiscretions . . A Scandal that almost wrecked the United States . .

Truth is often stranger than fiction. The story of Alexander Hamilton is a vivid example. The beauty of it is that it rings true . . that it is perfectly presented in story, direction and cast.

The biggest selling obstacle is the historical phase . . the 'period' atmosphere . . the costumes! Get around that and you have done something. The rest is easy. There is plenty of ammunition. Plenty box-office. Plenty satisfaction in entertainment values.

Frankly, we say to you as showmen: It should be a Duty . . a pleasurable Duty . . to get behind this picture with all you've got!

Productions like this will elevate the screen . . build a new clientele . . a new theatre prestige of high value.

You have asked for better, greater pictures . . Here, then is one answer . . Alexander Hamilton . . truly, one of the finest productions ever screened . . Daring to an extreme . . Truthful to a fine point . . Romantic with its Thrills . . Thrilling with its Romance . . Revealing the Inside Story of one of America's greatest Scandals . . involving Hamilton, the genius . . Hamilton, the counselor of George Washington . . and a Woman! . . the Wife of one of Hamilton's discharged employees!

From such a slant, you can surely see what dramatic values is to be found in this true story of American History.

•

One of your main keynotes is Patriotism. The injection of this ingredient in the picture, itself, has been admirably handled . . delicate, powerfully.

Follow that formula yourself in the exploitation of the picture. Make it 'just atmosphere,' just as Warner Bros. did in the presentation of the theme.

Great dignity will do wonders with patriotism. The trade-mark of the theme is the 'Spirit of '76' . . represented by the three characters—the flag bearer, fifer, drummer. Throw it up with the inserts of Alexander Hamilton and George Washington . . everywhere . . anywhere . . in your lobby . . on your marquee . . in window displays . . with just enough selling copy to intrigue.

The Cast of 'Hamilton' reads like the roll call of the Nation's Great . . George Washington, Thomas Jefferson, Monroe, Maidson, Tallyrand . . Senator Roberts as the 'Heavy' . . Martha Washington, Betsy Hamilton . . and Alexander Hamilton! . . the man who dared defy scandal and expose himself personally . . to save his country's honor!

You, who have played Arliss in 'The Millionaire,' know the name of Arliss is Box-Office . . now go ahead and Shout It! The Louder, the more dollars in tickets. After showing 'Alexander Hamilton,' the name of George Arliss will be an American Institution.

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The producers wisely ended their story with Hamilton's triumph . . . nothing being brought in, dealing with Aaron Burr and the duel . . which was the end of Hamilton. Don't make the mistake of alluding to that tragic end . . of our hero . . it will keep people away . . . and, if produced on the screen, would have swept away the beauty of this great American Romance.

The vividness of the real story of 'Hamilton' is best shown during the political career of the man, who really welded the link of Union between the original 13 states.

Peculiarly enough . .

In this Mad Age of Today . . we are little different from those who lived with 'Alexander Hamilton' . . with their violent hatreds . . their scandalous love affairs . . constant intrigues . . weak moments, with wagging tongues devouring the indiscreet . . a ravishing fire of red-blooded drama . . The Romance of Great Personalities . . A true story . . A Slice of Real Life . . Stranger, more Vivid . . than any Fiction.

Perhaps a bit jumpy, the above, but it illustrates what we mean when we say: You will be wise to 'modernize' the thought of 'Hamilton' in any manner you can.

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Because of its truth and educational slant, 'Hamilton' is possesesd of all kinds of exploitation twists and publicity story values.

In this connection, the Warner Bros. publicity staff makes many excellent suggestions. On the story angle, for example—the fact that Arliss so loved this theme that he collaborated himself on writing the screen story—the gay old rakes of Colonial days and the difference between their morals and ours—the story of the selection of actors who could play the parts of such great men as Washington, Jefferson, Monroe, etc.—Why history cannot be followed exactly without abusing the reputations of national heroes—and so on.

Imagine the 'sky limit' for you tying in with schools, libraries, antique and Colonial merchandise! But, whatever you do in this connection, do it with Dignity.

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The presentation of this Here's How is written in a style so that its bold-faced contents may be used as direct selling material for newspaper publicity . . ads, trailers, and general use.

'ANOTHER ARLISS-WARNER TRIUMPH'

Under the above heading, with the added thought that the Direction, Cast, and Story were all Good, the Reporter Reviewer told you a lotta good things about this one. Just as a refresh . . here's a reprint of the lead paragraph:

"Alexander Hamilton" marks another step onward in the amazingly successful picture career of Mr. George Arliss; and is undoubtedly a box-office as well as an artistic triumph for Warner Bros. These producers again bring to the screen a fine picture of historical and educational nature, and succeed, as well, in making it grand entertainment. The picture is beautifully mounted, well directed, perfectly acted and photographed; and has been thrillingly and painlessly imbued with patriotism

'Alexander Hamilton' is one of the greatest 'Love Lives' of America . . the Scandal of his Affair with 'Mrs. Reynolds' is known to very few . . but it is Truth . . and the Truth of it is Beautiful . . as it is made a dominant part of the theme of this Romantic Production . . parting wide the curtains on the private life of the Master Builder . . the genius, whose advice guided George Washington and our Nation . . into true channels . .

All financial houses, banking institutions, trust companies, investment houses, and the like, will actually welcome any tie-up you may suggest with this one, because the name of 'Alexander Hamilton' has always stood and undoubtedly always will stand for solid credit, good financial standing, and the wisdom of good investments

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In closing, let us warn that this production is not as easily sold as it may sound. But, if you build on your patriotism with dignity—if you shout romance, intrigue, and scandal without being bizarre and crude—if you modernize it in some fashion and keep the spotlight off the 'period' atmosphere—if you cash in on the already great weight of the name 'George Arliss'—and if you can scream the educational values in educational channels and put the perfect muffler on the same values in entertainment channels—you won't find it half as difficult as it may seem.

Just remember . .

There is only one George Arliss . . Only He could bring back to life that Great Counselor . . that Great Human, whose only mistake was a Personal Mistake . . a Human Error involving 'another woman' that evoked one of the greatest scandals of our Nation . . almost ruined the Union of the United States . . and almost lost him one of the sweetest of women . . his wife . . but who was so Great . . so Real . . that he even triumphed in the face of that . . Alexander Hamilton!

THE FIVE BEST BETS FOR MAY INAUGURATES NEW DEPARTMENT

(Editor's Note—The 'Five Best Box-Office Bets of the Month' is based purely upon the votes of key-city exhibitors in answer to questionnaires sent out by The Hollywood Reporter. Due to the fact that a majority of these are circuit theatres and not permitted to disclose actual receipts, such information is not requested. The questionnaire merely asks which picture did the most business during the month and why, the second best biz and why, and so on. The votes or answer in every case are highly informative and constructive. We only wish that space permitted the reproduction of all the details of this remarkable information. 'The Five Best Bets' of the month will be a regular Reporter feature. Watch for it. Analyze it. It will materially benefit your bookings and the selling values of your subsequent attractions.)

Here Are Five Top Money Makers For Month of May

What is probably more important to the Exhibitor than anything else is the Lowdown on the Best Box-Office Bet of each month as proven up in the key cities. Selecting the five toppers is like counting ballots on an election return. It is a tedious task but well worth while. Here's how they ranked for May . . .

1st. 'THE MILLIONAIRE' - - - Warner Bros.

The picture that did a clean sweep, universally doing a big biz in every key city in the country. Easily a full length ahead of everything.

2nd. 'THE FRONT PAGE' - - - United Artists

Although not a close contestant for first place, this excellent newspaper yarn pulled down top honors in as many cities. Great work.

3rd. 'THE PUBLIC ENEMY' - - - Warner Bros.

With 'gangster' disapproval against it in many spots, this one did sensationally well. Especially, considering it got a late start in May.

4th. 'SHIPMATES' - - - - - - - M-G-M

Here is the surprise picture of the month. Not particularly a great picture, the fans voted hot for Montgomery's first starring wagon.

5th. 'SVENGALI' - - - - - - Warner Bros.

A class picture that just nosed in the box-office money ahead of 'Secret Six,' but far enough ahead to give Warner Bros. plenty honors.

IT WAS a runaway race as far as 'The Millionaire' was concerned. The Arlis feature clicked consistently everywhere, doing a clean-up biz on all second and third weeks. Its range of popularity was confined to no definite sections. Coast to coast, this Warner pix was mop-up.

There is little disputing the fact that George Arliss leaped forward in fame and popularity. His name will soon be a by-word if they continue to give him similar vehicles. Simple, human, everyday story that this one was, it was glove-fitting to Arliss' artistry and peculiar characteristics.

Second place honors were rather closely contested, with 'The Front Page' having the slight edge over 'The Public Enemy.' This edge was mainly due to the fact that 'Front Page' had better national coverage. The 'Enemy's' best showings were mainly in the East.

Both pictures had something against them. Not every spot in the country goes for newspaper themes with any great alacrity. 'The Page,' however, seemingly was recognized everywhere as the superlative effort of the city-desk-yarn variety. Similarly, the gangster aroma of 'The Enemy' was an obstacle in many sections but, here again was evidence of the public believing it was at least a master effort as an expose of the hoodlum.

'Shipmates' was the big surprise. No one truly looked for this one to rank even in the first ten—against such pictures as 'Skippy,' 'City Strets,' 'Strangers May Kiss,' and the like. But it did—with a vengeance. There is only one answer. That boy Montgomery has a box-office rating far higher than is conceded in most quarters.

The first Montgomery starring vehicle was known to be simply 'program' and yet it crashed for top biz in a slight majority of all the key spots.

'Svengali' and 'The Secret Six' followed rather closely in box-office favor. A peculiar race this—for almost until the last ballot arrived, there was no figuring which would nose out the other for fifth honors.

Of course, the gangster theme hurt a lot on the MGM feature, but Wally Beery's name pulled it up for remarkable power wherever the gang prejudice was not dynamite.

'Svengali' actually won out on 'class.' The artistic values of this Warner production and the artistic popularity of Barrymore set it in the big money in spite of its lack of spectacle entertainment.

Other pictures that ran a nice race, but which could hardly click with the five big boys and 'The Secret Six,' were Paramount's 'City Streets' and 'Skippy' . . . and the Indie surprise, Tiffany's 'Hell Bound.' These three did very good business wherever they got the breaks.

'Skippy,' however, was one that looked like a sure-fire topper, but it looks now like the neighborhoods will have to save its hoped for reputation.

There were many disappointments in May.

The most noticeable nose-dives were performed by the two Fox features, 'Quick Millions' and 'Young Sinners.' Clara Bow's 'Kick In' was almost as bad, showing that recent publicity hasn't helped a bit. The less said the better.

'Seed' proved a veritable Dr. Jeckyl and Mr. Hyde at the B. O. In some spots it did brilliantly. In others, well! Ditto for Pathe's 'Born to Love' and Paramount's 'Tarnished Lady.' The critics took some rather severe slams at 'Born to Love' which hurt plenty. On the 'Lady,' it is still a mystery whether it was the unknown value of the name of Bankhead or whether it was just a bold case of selling the picture under the wrong slant. Perhaps a bit of both.

One of the greatest disappointments was 'Strangers May Kiss.' Looked upon as one of the best B. O. bets, this one did almost a consistent flop after apparently getting away to good openings. In many cases it was yanked in the early days of the prescribed 'second weeks.'

Gloria Swanson's 'Indiscreet' was another to fall far short of expectations. Many predicted a big 'click' for this one, but the votes spelled the word with a 'u' instead of an 'i'.

Will Rogers' 'Connecticut Yankee,' supposedly another dependable attraction, did only mediocre business in all the big cities. It looks like it will get back in the hopeful money in the neighborhoods where they haven't been overfed with Rogers.

Mention should be made of good business in spots done by such pix as 'The Finger Points,' 'Trader Horn,' and 'Dance, Fools, Dance,' but these cannot be termed 'May Pictures,' having gained their main headway in April or earlier.

Novarro in 'Daybreak' started late in May, but the prediction on this one is not so hot. Wherever it has played it did well to keep pace with average biz.

Getting back to the original Big Five, it is interesting to note some of the achievements of these leading attractions.

'The Millionaire' laughed at competition in exactly 20 spots.

'Front Page' was just as healthy in 15.

'Public Enemy' trailed closely in this channel—14.

'The .Millionaire' almost doubled the previous week's take in San Francisco, Seattle, Pittsburgh, Los Angeles, Denver, Boston.

In its second week it rolled along like a locomotive gathering momentum.

And let us say one important thing in connection with this one as well as 'Front Page' and 'Svengali' — The newspaper critics helped a lot. In many locations, they raved and the public believed—with the box-office barometer the proof of the pudding.

Another constructive phase of this analysis and research is that those exhibitors who have not played the May releases which this report shows are not hitting; can prepare themselves for a selling campaign to keep their box-office on the profit side.

The wise manager will sit down and figure ways and means of putting a selling push back of those productions, without going beyond the truth in advertising, to protect his investment. Furthermore, on those pictures which went over it might be well for him to look through the files of the papers in the cities in which the pictures clicked to determine the method used in selling them.

As a baromter of box-office value this analysis will also prove of great value to producers in determining type of material and players proving profitable. It will also give them the reaction of the public to story style in which they prefer to see their favorites.

While many of the pictures listed among the first five would have been predicted successes by most showmen . . . still those few that came in as dark horses show that the business is not and never will be a cut and dried proposition.

PRODUCTION DIGEST

HERE'S ALL AVAILABLE CREDITS ON NEXT WEEK'S PREPARATION SCHEDULE

Columbia Studios

"FORBIDDEN"—Jo Swerling on adaptation. Barbara Stanwyck to star. No other assignments.

Fox Studios

"DELICIOUS"—Story by Guy Bolton. Screen play by Guy Bolton and Sonya Levien. Original music and lyrics by George and Ira Gershwin. David Butler to direct. Starring Janet Gaynor and Charles Farrell.

"THE BRAT"—From an original story by Maude Fulton. John Ford to direct. Cast: Sally O'Neil.

"THE MIDNIGHT CRUISE"—Story by Fulton Oursler. Director, William C. Menzier; co-director, Kenneth MacKenna. Starring Edmund Lowe and Lois Moran.

"THE YELLOW TICKET"—Story by Michael Morton. Adaptation by Jules Furthman. Rowland Brown to direct. Cast: Elissa Landi and Paul Cavanagh.

"RIDERS OF THE PURPLE SAGE"—Author, Zane Grey. Irving Cummings to direct. Cast: George O'Brien and Marguerite Churchill.

Metro-Goldwyn-Mayer Studios

"SEA EAGLES"—George Hill, director. story by Frank Wead. Cast: Wallace Beery, Marjorie Rambeau, Clark Gable.

"GET RICH QUICK WALLINGFORD"—From novel by George Randolph Chester. William Haines starring. Sam Wood to direct.

"EMMA"—Story by Frances Marion. Starring Marie Dressler. Charles Reisner to direct.

"GUILTY HANDS"—Story and dialogue by Bayard Veiller. W. S. Van Dyke to direct. Cast: Lionel Barrymore and Madge Evans.

"THE GUARDSMAN"..—Author, Ferenc Molnar. Adaptation by Ernest Vajda and Caludine West. Starring Alfred Lunt and Lynn Fontanne. Sidney Franklin to direct.

RKO-Pathe Studios

"DEVOTION" (**Originally "Little Flat in the Temple"**)—From novel by Pamela Wynne. Screen play by Horace Jackson. Starring Ann Harding. Robert Milton to direct.

"SUICIDE FLEET"—From original by Lew Lipton, adaptation and dialogue by Marion Jackson. Cast: Bill Boyd.

"EDDIE CUTS IN"—Starring Eddie Quillan with Robert Armstrong. From original story by George Kibbe Turner. Adapted for screen by Earl Baldwin.

"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting. Starring Helen Twelvetrees.

"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting. Starring Constance Bennett.

Radio Pictures Studios

"GIRL CRAZY"—From the play by Guy Bolton. Music by George and Ira Gershwin. Wheeler and Woolsey to be starred. No director assigned.

"BIRD OF PARADISE"—From the play by Richard Walton Tully. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.

"THE DOVE"—From the story by Willard Mack. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.

"FRONTIER"—Original story, screen play and adaptation by Howard Estabrook. Wesley Ruggles to direct. Starring Richard Dix.

"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy. Richard Boleslavsky to direct, with Lebedeff featured. Adaptation and dialogue by Doris Anderson.

"CHICAGO DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.

"NANCY'S PRIVATE AFFAIR"—From play by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.

"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.

"ARE THESE OUR CHILDREN"—From original by Wesley Ruggles, who will direct. Adaptation and dialogue by Howard Estabrook.

"SHOULD WIVES WORK"—From original by Al Boasberg, adapted by Anthony Veiller.

"CONSOLATION MARRIAGE"—From original by Bill Cunningham, adapted by Humphrey Pearson. Paul Sloane to direct.

"THE HOME COMING"—From the story by Richard Schubert, who is also adapting. To star Richard Dix. No other assignments.

Paramount Studios

"LADY OF THE LIONS"—From the original story by Bartlett Cormack. Bartlett Cormack and Josef von Sternberg, scenarists. Josef von Sternberg to direct. Starring Marlene Dietrich.

"DAUGHTER OF THE DRAGON"—From the original story by Sax Rohmer. Screen play by Sidney Buchman. Adaptation and dialogue by Lloyd Corrigan. Lloyd Corrigan to direct. Cast: Anna May Wong, Warner Oland, Sessue Hayakawa.

"A RICH MAN'S FOLLY"—Starring George Bancroft.

"NO ONE MAN"—From the story by Rupert Hughes. Screen play, Paul Hervey Fox. Adaptation and dialogue by Vincent Lawrence. Lothar Mendes to direct. Cast: Richard Arlen, Carole Lombard, Gene Raymond.

"THE MARINES HAVE LANDED"—From the story by J. K. McGuinness and Tom Boyd. Screen play, adaptation and dialogue by Tom Boyd and J. K. McGuinness. Eddie Sutherland to direct. Cast: William Boyd, Charles Rogers, Eugene Pallette and Stuart Erwin.

"ROAD TO RENO"—From the original story by Virginia Kellogg. Scenarists, Brian Marlow and Josephine Lovett. Richard Wallace to direct. Cast: Charles Rogers, Carman Barnes.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct. Cast: Sylvia Sidney and William Collier, Jr.

"CORSAIR"—Story by Walton Green. Starring Chester Morris.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From the story by Armitage Trail. Adaptation by Ben Hecht. Continuity by Seton I. Miller. Dialogue by Hecht and Miller. Howard Hawks to direct. Paul Muni for title role.

"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove and Edward Everett Horton.

"QUEER PEOPLE"—From novel by Graham brothers, who are also on the adaptation. Leo McCarey to direct. Starring Jean Harlow. Adaptation and dialogue by Howard Green and R. L. Schrock. Additional dialogue, Ben Hecht.

Universal Studios

SLIM SUMMERVILLE MARINE SHORT REEL COMEDIES (**Leathernockers**)—With Slim Summerville and Eddie Gribbon.

"UP AND UP"—From the stage play by Eva Kay Flint and Martha Madison. Screen play by Tom Reed and Courtney Terrett. Directed by Cyril Gardner.

"FRANKENSTEIN"—From the old novel by Mary Wooistoncroft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screen play by Garrett Fort.

"SAINT JOHNSON"—From the novel by W. R. Burnett. Screen play by John Huston. Starring Walter Huston. No other assignments.

Warner-First National Studios

WARNER BROTHERS

"THE GIRL FROM NEW ORLEANS"—Story by Huston Branch. Adaptation and dialogue by Maude Fulton. Roy Del Ruth to direct. Cast: Victor Varconi, Richard Bennett, Nina Mae McKinney, J. Farrell McDonald, George Marion, Sr.

"LARCENY LANE"—Original story by Kubec Glasmon and John Bright. Featuring James Cagney and Marian Marsh.

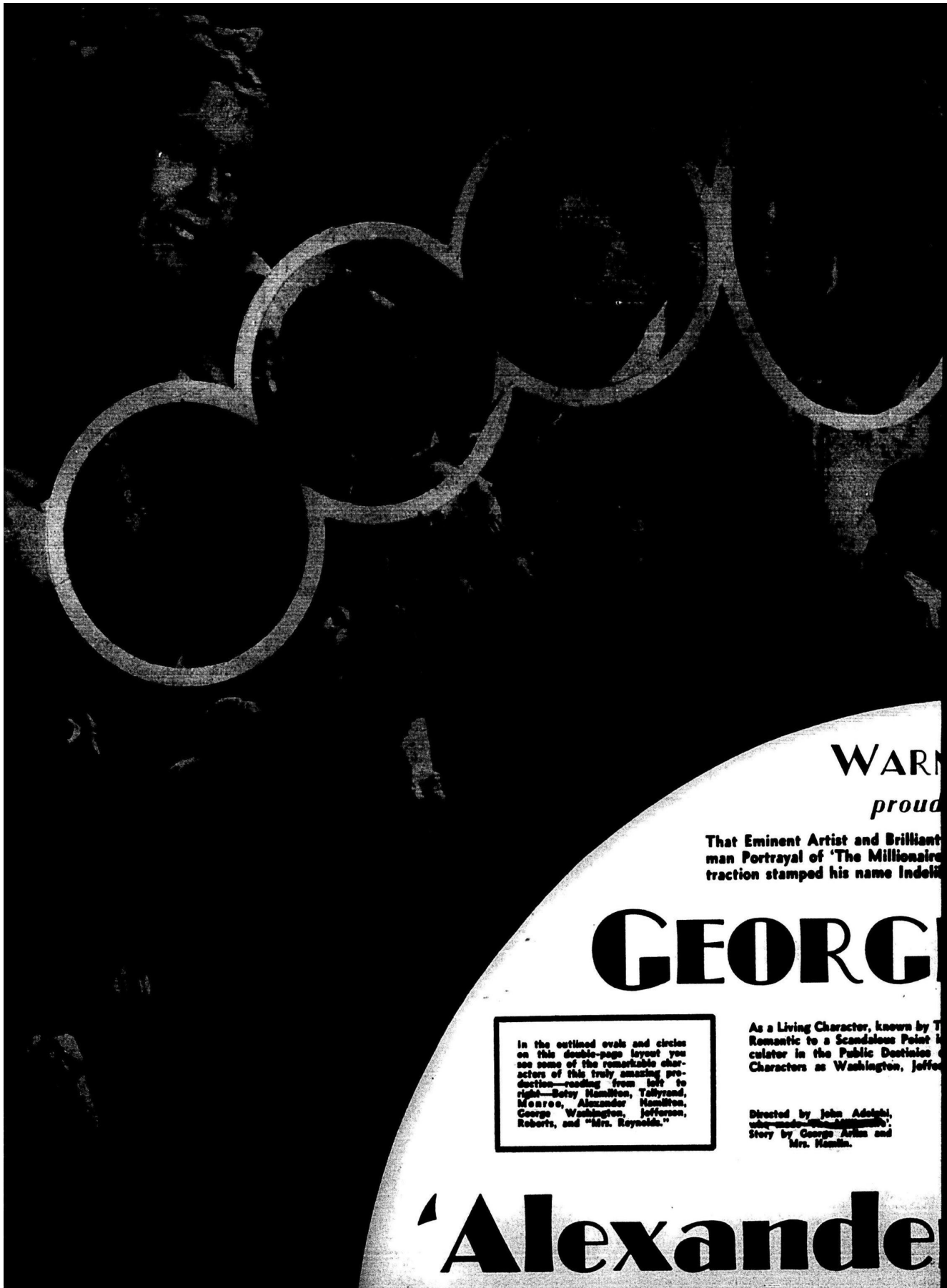
"MISTER HERCULES"—From the novel by Gwynn Williams. Adaptation by Harvey Thew. Michael Curtiz to direct. Cast: Frank Fay, Marian Marsh, Dudley Digges, Leon Errol.

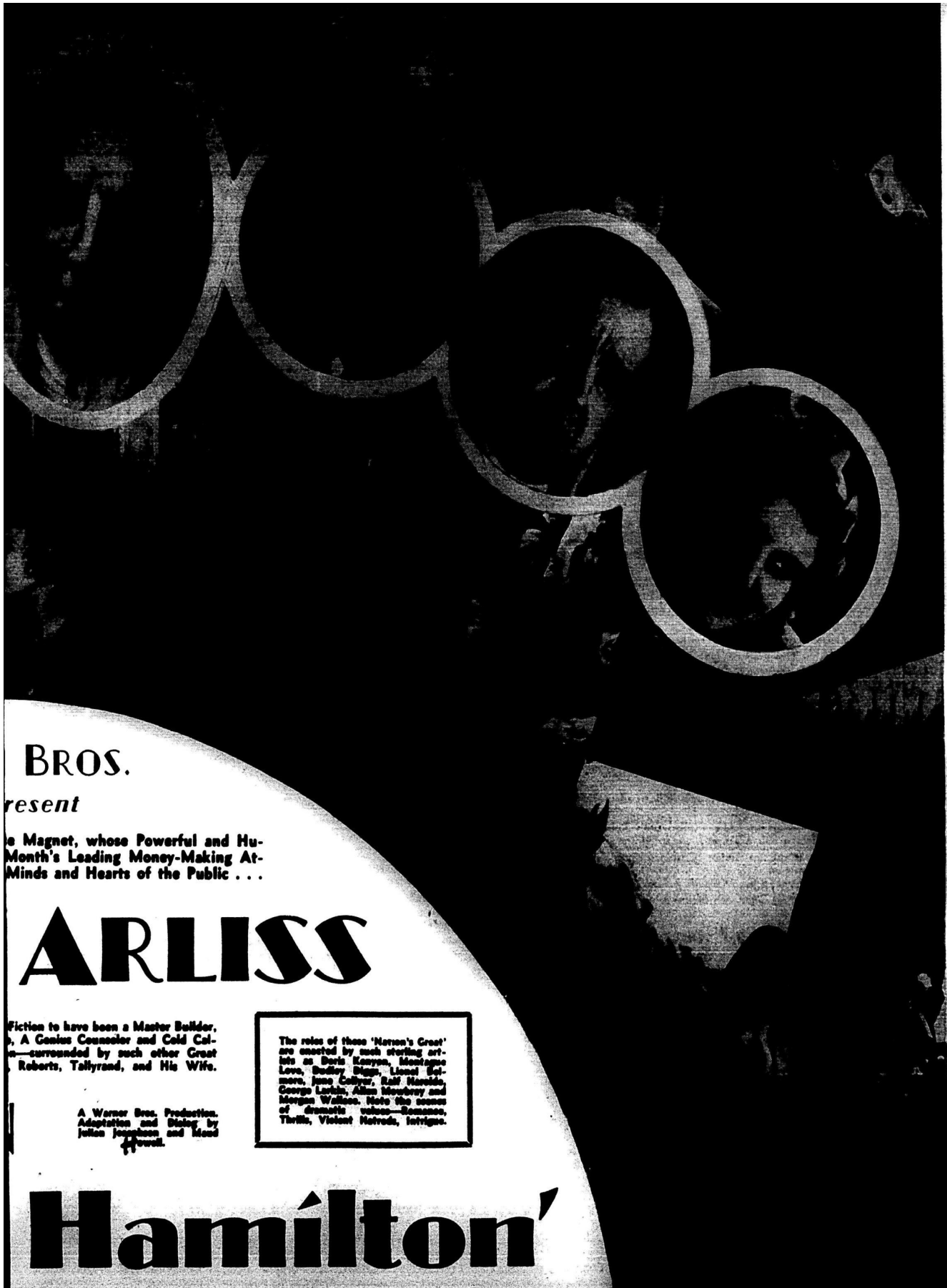
FIRST NATIONAL

"OUR SOCIAL WHIRL"—Original story by Robert Lord. Starring Marilyn Miller. Mervyn LeRoy to direct.

"LOCAL BOY MAKES GOOD"—Screen play by Walter DeLeon. Starring Joe E. Brown. Lloyd Bacon to direct.

"THE WORLD CHANGES"—Original story by Wilson Mizner and W. Young. W. Dieterle to direct. Cast: E. G. Robinson, Loretta Young.


GEO
WARN
proud
That Eminent Artist and Brilliant
man Portrayal of 'The Millionaire
traction stamped his name Indeli
GEORG
In the outlined ovals and circles on this double-page layout you see some of the remarkable characters of this truly amazing production—reading from left to right—Betsy Hamilton, Talleyrand, Monroe, Alexander Hamilton, George Washington, Jefferson, Roberts, and "Mrs. Reynolds."
As a Living Character, known by T
Romantic to a Scandalous Point
culator in the Public Destinies
Characters as Washington, Jeffe
Directed by John Adolphi,
Story by George Arliss and
Mrs. Hamlin.
'Alexande


BROS.
resent
e Magnet, whose Powerful and Hu-
Month's Leading Money-Making At-
Minds and Hearts of the Public . . .
ARLISS
Fiction to have been a Master Builder,
, A Genius Counselor and Cold Cal-
n—surrounded by such other Great
Roberts, Tallyrand, and His Wife.
A Warner Bros. Production.
Adaptation and Dialog by
Julian Josephson and Maud
Powell.
The roles of these 'Nation's Great' are enacted by such sterling artists as Doris Kenyon, Montague Love, Dudley Diggs, Lionel Belmore, June Collyer, Ralf Harolde, George Larkin, Allan Mowbray and Morgan Wallace. Note the scenes of dramatic values—Romance, Thrills, Violent Hatreds, Intrigue.
Hamilton'

THE REPORTER

W. R. WILKERSON.....Editor and Publisher

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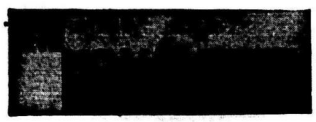


Yesterday found June Collyer in the middle of Hollywood—waving a distress signal—and actually "not knowing where she was going." A call to make publicity stills at Warners; a call for added scenes in "Honeymoon Lane" at Metropolitan, and an appointment at Fox with the wardrobe department on her next picture, had her just about goofy. When last seen, she was wandering aimlessly about and was heard to murmur something about the Einstein theory in regard to the relative distances between studios or something.

●

Wallace Smith, who has been more than busy turning out original stories for Radio Pictures, has nevertheless found time to further another talent. He has been commissioned by the Mexican Government to paint a picture, which when completed, will hang in the Capitol in Mexico City.

●

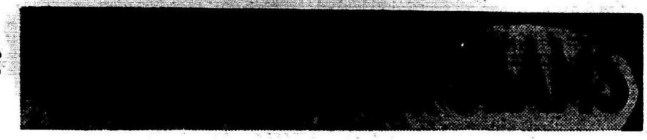
The Hays gang are responsible for a lot of cutting of Raoul Walsh's "Women of All Nations," with the consequent suffering of the picture when shown on the screen. One of the "important" jobs of the local Hays repersentative is to censor and pass on all stills. One still, showing Greta Nisson and Eddie Lowe in a standing position in a doorway, each looking at the other, was killed by the Hays man. When asked what his objection was, he claimed that picture editors in the fan mags and newspapers might turn the picture sidewise in reproducing it and the effect would be too risque.

●

Reed Howes, well known screen player is, sad to say, in jail in Ensenada at the moment. He is languishing in a cell for the very good reason, that too much week-end whoopee brought him to the point where he braved the wrath of two perfectly able-bodied Mexican cops. A free-for-all resulted, and the actor is faced with bars of another kind.

●

Rita LeRoy picked up a Russian wolfhound at the city pound last week for the regular redemption payment of $3. A few days later, Radio agreed to pay her $25 per day for use of the dog in "Kisses By Command."



NEW YORK CITY

"WOMEN OF ALL NATIONS"
Roxy Theatre

Sun: Some of it is funny enough, but most of it is rather familiar stuff and it winds up as the feeblest of the triology.

Journal: As broad and obvious as it is, I like the freedom of "Women of All Nations" because it makes a bid for the men, and not the lady, shoppers, and I like its old-fashioned stag party atmosphere.

World-Telegram: It moves rapidly, and manages to evoke a healthy chuckle from the audience now and then, but on the whole it is padded and altogether too reminiscent.

"THE LAWYER'S SECRET"
Paramount Theatre

Sun: The film is fairly well produced and mildly well acted. But "The Lawyer's Secret" is not a particularly interesting one.

World-Telegram: This new melodrama, though possessing numerous flaws, is neither so wooden nor tiresome as some that have been shown along Broadway, and for the most part is a thriller that comes off quite effectively.

"DAYBREAK"
Capitol Theatre

Sun: In toto it represents mildly passable talkie entertainment, a bit placid, lacking any particular climatic qualities, and certainly nothing out of the ordinary save in its production and acting which are quite some distance above the usual ebb tide in those matters.

Post: All the so-called objectionable features of the book were carefully pruned in the process of transcribing it to the screen. And with these deletions have gone the vitality of the drama, the intensity of its romance and the entire Viennese spirit. In spite of this enfeeblement of the story, "Daybreak" has its occasional bursts of romance, humor and suspense.

Clara Bow Has Quarter Million Tucked Away

Clara Bow is not going to starve even if she doesn't make another picture, which, according to Paramount's B. P. Schulberg, is probable.

According to an inside source, the page-one redhead has in excess of $250,000 salted away absolutely safe from flood, fire, salesmen or other emergencies.

At 6 per cent this would give her an income of $15,000 a year, on less than which many people are raising families and managing to keep an extra pork chop in the ice box for unexpected guests.

Barrymore Reported Leaving Pictures

A press story from Alaska, where John Barrymore and Dolores Costello are vacationing, states that the star will definitely quit the screen and return to the stage. The wire story also stated that Miss Costello has said a final good-bye to pictures.

But Hollywood is betting even money that Barrymore has already, or will shortly, sign a picture contract at a studio other than Warner-First National. The wise ones in town are also saying that Dolores Costello will go wherever Barrymore signs.

Pathe Taboos Ad Shorts

With a signed statement from Chas. R. Rogers, RKO-Pathe has officially joined the ranks of producers definitely opposed to commercial advertising in motion pictures.

Rogers says: "RKO-Pathe is in the picture business to entertain the public and not to exploit commercial products. The company never has incorporated advertising in its pictures and never will."

Dorothy Lee To First Nat.

First National has borrowed Dorothy Lee from Radio for a role in the Joe E. Brown picture temporarily titled "Local Boy Makes Good."

Ruth Hall, an unknown, will have the romantic lead.

Sign Warner Richmond

Warner Richmond has been signed to play Huck's father in "Huckleberry Finn" for Paramount.

Safety First

When Harry Rapf goes out nights, a private detective always rides in the back seat of the car.

MGM exec figures stunt is insurance against possible hold-up by amateur who might have nervous trigger finger.

Rialto N.Y. Closed Reason No Pictures

New York.—The Rialto, first of the Paramount theatres on Broadway, which opened fifteen years ago when the work of converting old Hammerstein's Victoria was completed by a bankroll that Merrill Lynch and Otto Kahn furnished and Roxy spent, is closed. The house went dark Wednesday night finishing with "The She Wolf," Universal's renamed "Mother's Millions."

The reason is the lack of sufficient pictures to keep a first run theatre going.

This is a most significant sign at this time. If Paramount-Publix cannot secure enough good product to keep one of the foremost show-windows in the business lighted up—who can?

Publix and United Artists have a half interest each in the theatre lease.

Spectator To Other Fields

In the current edition of the Film Spectator, Welford Beaton announces a larger size starting with the next issue and a dip into the fields of sport, travel, politics, art and music.

Colleen More Returning

Colleen Moore is returning from New York the first part of the week.

Production Notes

Kubec Glasmon and John Bright, Warner Brothers - First National writing team, draws new term on option contract this week. The pair recently finished "Larceny Lane" and are now writing another original.

●

For the third time Radio Pictures will have the triumvirate of Bert Wheeler, Robert Woolsey and Dorothy Lee together in a picture. This time they will appear in "Girl Crazy." Yarn is from the Guy Bolton play.

●

George Byron added to cast of Radio's "The Reckoner."

●

Claire McDowell goes into cast of "Lullaby" at MGM.

Howard Hughes is preparing two productions to start about the 15th. Frank Lloyd will direct Billie Dove in "Age For Love"; and Howard Hawks is to handle "Scarface" with Paul Muni featured.

●

Hallam Coley and Mike Donlin are spotted in MGM's "Horseflesh," which Charles Brabin is direcitng.

●

Tiffany has signed Lina Basquette for a role in "The Arizonian."

●

Philip H. Whitman will direct "The Mystery Train," the next Darmour "meller."

●

Sarah Padden in "Bad Girl" at Fox.

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ROOSEVELT
HOTEL IN HOLLYWOOD

THE Hollywood REPORTER

Vol. IV. No. 48. Price 10c. TODAY'S FILM NEWS TODAY Friday, June 5, 1931

The Five Best Pictures

Exhibitors Poll for May Gives Warners Three—Caddo and MGM Get Other Positions

The five best money pictures played in the key spots during the month of May were, "The Millionaire" (Warners), "Front Page" (Caddo-United Artists), "Public Enemy" (Warners), "Shipmates" (MGM), and "Svengali" (Warners).

This poll was taken in 48 first run zones with a total vote cast of 91 houses. The exhibitors made their own selections without giving actual box-office figures, which were not asked for in ballots.

The analysis shows that Warners were represented with three in the first five. The two other spots going to Metro-Goldwyn-Mayer and United Artists as distributors for Caddo.

For full details of the poll, see page three.

IF SOMEONE were to tell you that only 7½ per cent of the total time spent on the making of a production is consumed in actual shooting, you would walk away from that individual with plenty of thoughts about his mental balance. But, according to a studio that made the check in the interests of "co-operation on the set" the figures are right.

At a meeting of the Academy Wednesday night, this fact was brought out, with the studio doing the checking asking that their name be kept out of the analysis.

The full percentage of time taken in the production of a picture was allocated as follows: Rehearsals 28 per cent, lining up on sets 34 per cent, reloading for cameras and sound 8¼ per cent, silent shots, delays and playbacks 11 per cent, camera delays 2 per cent, sound system delays 1 per cent, production delays made up of sets, cast, make-up, etc., etc., 8¼ per cent, and the actual shooting of the picture 7½ per cent.

On these check-ups made by this studio for the benefit of the Academy it was shown that of the actual shooting time, only 55 per cent of the film shot was printed, which means that around 4 per cent of the actual shooting time is shown in the rushes of the picture.

THIS analysis, though made by one studio, was practically supervised by every major producer in Hollywood. And the check was not made as a result of one, two or three pictures, but ONE HUNDRED, and was made for the purpose of showing the people who are actually identified with production just what this or that delay means in the money spent after the picture reaches the shooting stage.

This analysis will save most studios many dollars in that they will find means to eliminate some of the things that have been sending negative costs up to the sky.

With this report the Academy of Arts and Sciences moves further to the front of really big things in the motion picture industry. That organization is doing many fine things for the advancement of pictures and all those connected with them. They are to be congratulated and thanked.

Lasky Silent About Wanger and Moves

The promised statement by Jesse Lasky on the status of Walter Wanger, was not forthcoming yesterday. Mr. Lasky would not answer the phone nor would he be interviewed on the subject.

There is a well founded story that Wanger will not leave the company after all. The three year contract recently signed is a little too much for Paramount to settle right at this time. This, plus the fact that Wanger knows plenty about production and Paramount and the thought of him being with another company does not sound well to N. Y. Paramount execs.

Cooper Signs MGM Term Contract

Jackie Cooper term starring ticket at MGM was definitely signed yesterday. Studio now looking for story to co-star the kid with either Marie Dressler or Wallace Beery; and if delay is encountered, Jackie will be shot East for personal appearances in Loew houses.

MGM recently bought Cooper contract held by Hal Roach calling for $200 weekly, and then negotiated new agreement with youngster starting at $1,000.

Another Agent Assn?

Several agents and managers dissatisfied with set-up of agents' association are discussing plans for formation of another group to include most of those not in present association.

Greenwood Back Soon

M. E. Greenwood, business manager of MGM studios, returns to his desk in two weeks after resting from recent illness.

'U' Looking For 'Dishonorable' Lead

Universal is buzzing every agent and studio for a possible lead for "Strictly Dishonorable." John Boles was set, but will be shifted to another production, with John Stahl trying to land Paul Lukas or Warner Baxter among others.

Herman Gumbin To N. Y.

Herman Gumbin, of Liberty Productions, is leaving for New York tomorrow to conclude releasing arrangements with one of the major organizations, for two or three May Robson pictures.

FOX 'DER TAG' ON JUNE 10 HARLEY OR BILL AS PRES.

New York.—"Der Tag"!

It will be June 10th, 1931.

And it will be as momentus in the history of the Fox Film Corp. as was "Der Tag" in the annals of the German Empire.

On that date the affairs of the Fox company will be settled one way or another.

It will determine whether Harley Clarke will continue at the helm of

(Continued on Page 7)

Polly Wants A Trophy

The golf prizes for the MGM tournament on display at the commissary were so tempting to Polly Moran she invested $300 in clothes, clubs and equipment. Polly has never played golf in her life.

'City Lights' Back On Broadway

New York. — Charles Chaplin's "City Lights" has done a right about face on Broadway. It was only about three weeks ago that the picture closed a successful run at the Cohan Theatre at $1 top on a grind. It was taken to the neighborhood houses with the Loew Circuit playing it three and four days in theatres that usually follow a daily change policy.

On Monday it came right back to the Cohan to continue its run there at a 25 cents and 50 cents top; again on a grind.

Business for the first two days with the former admission cut in two was a little better than half what the picture was doing on the final days of its original run.

Pickford-Fairbanks Return Here Today

Mary and "Doug" will land back in Hollywood today. "Doug" from a trip almost around the world and Mary from a short sojourn in England with Mr. Fairbanks.

W.-F.N. Seeks Stories

Warner-First National is in the midst of a mad scramble for story material.

Both the New York and studio reading departments are working overtime sifting books, plays, originals and magazine yarns in an attempt to get the best stories available for part of this year's and next year's program.

'EXPENSIVE WOMEN' REEKS 'I TAKE THIS WOMAN' FAIR

Impossible Story For Costello Return

"EXPENSIVE WOMEN"
First National

Direction .....Hobart Henley
Story by.....Wilson Collison
Adaptation and Dialog....Harvey Thew
Starring .....Dolores Costello
Cast: Warren Williams, Anthony Bushell, Polly Walters, Joe Donahue.

Dolores Costello, beautiful of face and mature of form, makes her return to the screen in a vehicle so dull, so antiquated in theme, so devoid of action and interesting personalities—that it is to our great wonder the picture ever reached its final stages of production. We cannot "get" the angle of whoever sponsored its making, in that he must have at some time or other figured it was entertainment. Not in years have we heard such lines as those with which this picture reeks. For example; "We Raymonds never cheat, steal or lie." And, "All our women come to us clean, etc." Can you bear it?

Even though there seems to be about six reels of sheer "talk"—the actual story could have been told in about one thousand feet.

A young, wealthy girl, fed up with wild parties, meets a composer at one of them, with whom, after a few hours of his company, she feels herself at last in tune. She remains the night with him—and regrets the next morning.

A drunken youth, who has been following and beauing her about for a long time, resents the new flame, and shoots off his mouth about it every time he gets the chance. At the home of the composer, the girl meets a young man, in whom she recognizes immeidately, her true love. He feels the same way. When she finds out he is married, she rebels, and he tells her he will secure a divorce and marry her. His father interferes, however, and tells the girl that the boy will remain with his wife. Then the girl takes to drink and carousing.

New Year's Eve she unexpectedly finds herself in the home of the boy's father, at a party. They met again, and he is about to persuade her to run away with him, when the drunk appears, insults the girl, and the boy kills him. The boy permits the girl to shoulder the blame, but the father arranges it to look like suicide.

After the coroner's verdict the father presents her with his son. She now realizes what a fine girl she is and what a weakling the boy is, and goes back to the composer, telling him she is ready for marriage—. So what?

Director Henly has been undeniably burdened with material through which the talents of no director on earth could have shone. Story and cast only added to the pressure of the inane dialogue and trite situations, at his command.

Dolores Costello, though lovely, became monotonous in performance as time wore on. Warren Williams, a good actor, was miscast. Anthony Bushell, in a thankless part, didn't help any, and Polly Walters, the "cheap" type was unamusing—and so far as we are concerned, without talent. Joe Donahue fell heir to a lot of "forced comedy"—and that about covers the cast. The photography, by the way, was excellent.

We are of the opinion that no amount of advertising or exploitation can do much for his one. Curiosity anent Miss Costello's return may help a little—but it is almost inconceivable that any audience will consider it an evening's entertainment.

No Introductions!

"No introductions to stars, directors, players or others, please."

This request was made by Sir John Reith, head of British Broadcasting Corporation, when he started on a tour of the Radio lot yesterday.

Colman-Goldwyn About To Part

Ronald Colman is said to have delivered notice to Sam Goldwyn that there would be no renewals on his present contract when it expires some time in the fall.

Metro-Goldwyn-Mayer, Paramount and Warners are waiting for the expiration dates to register bids for the services of "Ronnie."

The Fox Ball Team

The Fox All-Stars, made up of members of the local studios ranging from film cutters down to directors and producers, are planning a busy season.

The team comprises J. Skube, third base; Ben Stoloff, short stop; Eddie Grainger, second base; George Walsh, first base; Nick DeMaggie, right field; Abe Abrams, center field; Kit Maynard, right field; L. Kelly, catcher, and Ernest Nims, pitcher.

The club is managed by Barney Wolf.

De Sano Preparing

Marcel De Sano, director of several foreign versions for MGM before the company discontinued production of multi-linguals, is now preparing a story for possible direction in English.

Kid Pictures For 'U'

Universal is planning at least two features with kids as principal players for next season's release. Story department now searching for suitable material.

Novarro's Solo For MGM

With present term contract expiring, Ramon Novarro is talking to MGM for new ticket calling for one starring picture yearly for three years at $100,000 each.

Carole Lombard Shines Again

"I TAKE THIS WOMAN"
Paramount

Direction .....Marion Gering and Slavko Vorkapich
Photography .....Victor Milner
From the novel "Lost Ecstasy" by Mary Roberts Rinehart.
Adaptation .....Vincent Lawrence
Cast: Gary Cooper, Carole Lombard, Helen Ware, Lester Vail, Charles Trowbridge, Clara Blandick, Gerald Fielding, Albert Hart, Guy Oliver, Syd Saylor ,Mildred Van Dorn, Leslie Palmer, Ara Haswell, Frank Darien, David Landau.

Although we can't be certain whether to classify this one as a Western, a society drama or a circus film, and the title is no help, it is definitely entertaining, good program fare. There are plenty of laughs to make it amusing and the dramatic scenes have been especially well handled.

In preview it was entirely too long, causing it to drag but much editing will eliminate these spots and aid materially in its success.

The story is of a society girl, Kay, who is sent to her father's ranch in Wyoming as punishment for an escapade in the East. She determines to make Tom, one of the cow-hands, fall in love with her, just for the fun of it and then, of course, she falls in love with him after he has found her out and claims he is through with her. So she repents and they're married. But this pictures doesn't end there.

They try to make a go of Tom's neglected ranch and for a year Kay suffers terrible privations through extreme heat and cold. Finally she can stand it no longer and invents an excuse to leave him and go back East. From there she writes him a letter, asking for a divorce, and plans to marry her former fiance. But Tom turns up, pretending he didn't receive the letter. However, when he finds, or thinks he does, that she no longer cares, he tells her she can have her divorce, and that he is going to join a circus as a trick rider.

As he enters his tent one evening, Kay is there waiting for him. But it doesn't end there either.

Tom is not convinced that she really loves him and tells her he is through. He goes on for his stunt, there's an accident, and his trick riding days are over. Then he and Kay decide to go back to the ranch, where everything's going to be alright. This time it ends.

Excellent direction and earnest work on the part of the cast makes the picture interesting and worthwhile.

Carole Lombard is splendid as Kay, adding another successful characterization to her growing list.

Gary Cooper is right at home in the role of Tom and does fine work.

Lester Vail gets little to do as Kay's ex-fiance but does it well. Helen Ware is amusing as Kay's ultra-modern, understanding aunt. Charles Trowbridge is okay as the father.

There is plenty of draw in the personalities and, although the picture hardly lives up to the promise of cast and title, it nevertheless is satisfactory screen fare.

Junior Laemmle In Sole Charge of 'U' Prod.

Branding recent rumors to the effect that Carl Laemmle, Jr. would relinquish his post as general manager of Universal City as "absolutely ridiculous and unfounded," Carl Laemmle, Universal president, has wired The Reporter that not only will his son continue in sole charge of production but return from his Eastern vacation with added duties and authority.

Junior will return sometime after June 20th when his father embarks on his annual trip to Europe.

Warners To Shave Theatre Salaries

New York.—Warner Brothers are contemplating a drastic economy policy for their chain of theatres throughout the country.

It is understood that salaries will be reduced and operating staffs at each house will be cut to the bone.

'U's Stanford Shorts In August

Shooting on "Pop" Warner series of four football shorts to be made by Universal has been set back until the end of August. Warner and Stanford vetoed June date as being too late in season. Final exams would interfere with production.

Hagar Wilde To Germany

Hagar Wilde, author, recently with MGM, will do Germany on a vacation.

Five Best Pictures

(Continued from Page 1)

the company or if the plans of certain banking interests will be successful in reinstating William Fox at the head of the organization which bears his name.

Up to last night Fox had been steadfast in his refusal to accept any other terms than those which he has laid down. These, in addition to the demands he made that have already been disclosed in these columns, include a "cut" for Bill Fox.

The bankers who are trying to get Fox back in the picture were unsuccessful in their overtures through Samuel Untermeyer. They finally managed to secure Albert M. Greenfield, head of the Bankers Loan and Trust of Philadelphia, who was the factor in the sale of the First National by Fox to Warners for $10,000,000. Greenfield it is understood was successful insofar as getting Fox to agree to listen to proposals from the bankers.

The Fox attorneys are responsible for the statement that up to late on Tuesday night or early in the hours of Wednesday Fox was still saying "No" to anything that deviated from the price and stipulations that he set down as a basis for his return to the company.

THE HOLLYWOOD REPORTER

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THE LOWDOWN

We read Louella Parsons' statement in the paper the other day that "unfortunately many papers using advertising as a weapon" still exist in Hollywood. Although we have heard of no specific cases recently, this may be true. If so, it is also true that they cannot survive. We know of local papers which foolishly cater to advertisers, others withhold real news stories which reflect on advertisers. There are those, too, who misue their columns in unfair attacks until appeased by some lucrative job. Some people cannot stand to be "kidded" in print; and others deny truths to protect themselves. To print the truth impartially, in regard to advertisers, is the only policy which will gain and maintain the confidence of any paper's readers.

•

The other night, during a wrestling match, things became very dull, the wrestlers presenting more of a "hugging match" than anything else. The audience, bored, began hooting, yelling and booing. Then Groucho Marx jumped up and said, "Tut, tut,—'Stranglers May Kiss'!"

•

There seems to be a move on foot to make young Phillips Holmes, "The father of all living." In "American Tragedy" he seduces a young girl, murders her and goes to the chair. In "Confessions of a Co-Ed" he seduces a girl, and becomes the father of an illegitimate child. At the moment, he is seriously being considered for the leading role of "No One Man" in which picture he would portray the role of a man who dies as a result of a hectic love affair, which he has indulged in against doctor's orders. And Phil is such a fine actor. We only hope his public will continue to be "seduced" by vehicles such as these.

•

Lawrence Tibbett (husband of Grace Tibbett) who is driving here from the East, stopped off in Reno the other day. Not for personal reasons, but just to say "Hello" to Peter Arno, famous caricaturist, who is freeing himself of the "tie that ties" in Nevada. The Arno divorce comes as no small surprise to their many friends in the Film Colony, as their marital onslaughts have figured in the public prints for a long time.

THEATRICALS

PHILADELPHIA

"CITY STREETS"
Keith's Theatre

Evening Ledger: It is a yarn which substitutes a certain subtlety for speed and some interesting characterizations for the noise and confusion which frequently attend this particular brand of cinema opera.

Inquirer: Unusually interesting direction, beautiful camera work and acting well above the average by the entire cast, combine to make "this a picture far exceeding the actual worth of its story."

JACKSONVILLE

"DUDE RANCH"
Palace Theatre

Times-Union: Offers a few hearty laughs, but on the whole it will be disappointing to admirers of the principals in the cast, all of whom are lost in uninspired roles.

"THE CONQUERING HORDE"
Imperial Theatre

Times-Union: A melodramatic story that will prove acceptable entertainment if you were not privileged to see the more stirring silent version of the same book.

"SEED"
Florida Theatre

Times-Union: An intelligent, absorbing and genuinely human drama, it should prove one of the most popular attractions offered at this theatre during 1931.

SYRACUSE

"GUN SMOKE"
Paramount Theatre

Herald: "Gun Smoke" provides all the thrills that were omitted from its predecessors.

"INDISCREET"
Loew's Theatre

Herald: Though there is nothing new in the story, the authors and director have contrived to enliven it with snappy dialogue, clever situations and treatment that licenses everything from Sennett slapstick to drama of "The Trespasser" type.

"WOMEN OF ALL NATIONS"
Fox-Eckel Theatre

Herald: The censors have not been overly kind in their treatment, but there is enough salty comedy left to make the picture a push-over at the box-office.

"WHITE SHOULDERS"
Keith's Theatre

Herald: An unusual story and a capable cast make this an especially entertaining picture.

"GOLD DUST GERTIE"
Strand Theatre

Post-Standard: Furnishes good entertainment, although it never would make you do much heavy thinking.

ST. PETERSBURG

"MISBEHAVING LADIES"
Alcazar Theatre

Evening Independent: One of the most amusing and entertaining pictures seen here in several seasons.

"SVENGALI"
Florida Theatre

Evening Independent: Will afford excellent entertainment for any one enjoying real drama.

"KICK IN"
Florida Theatre

Evening Independent: One of those sure-fire plays that cannot well be muddled. It is the best thing Clara Bow has done since talking pictures came in.

"DUDE RANCH"
Alcazar Theatre

Evening Independent: A really funny, well written and well acted screen play. It furnishes good entertainment.

"THE MILLIONAIRE"
Florida Theatre

Evening Independent: Thoroughly enjoyable from first to last. It is one of those pictures so perfect that the most carping critic cannot pick a flaw in it.

Para. Signs Dorothy Speare

Dorothy Speare, young New York society "deb" who has made a name for herself as an author, has been given a term contract by Paramount.

Grapewin With Universal

Chas. Grapewin added to Lew Ayres picture, "Heaven On Earth," now shooting on location at Sacramento. Russell Mack directing.

Garbo Book Being Investigated

New York.—Greta Garbo's determined refusal to become interviewed by newspaper correspondents or magazine writers is on the verge of bringing about international legal complications between MGM and a German writer, who took it upon himself to write a life story under the actress's by-line. The book was published without Garbo's knowledge, and American newspaper serialization rights were purchased by the representative of King Features in Germany, who in turn shipped the series of articles here for publication. The material was placed before the attention of the MGM home office, resulting in an order for suppression until a complete investigation of its origin could be made.

Paramount Postpones Bancroft's Next Pix

"Through the Window," the original story by Martin Flavin and Joe Sherman which was recently purchased by Paramount, will probably be George Bancroft's second vehicle on this year's program instead of his first. Studio heads have decided to postpone production of the Flavin-Sherman yarn until Bancroft does another story as yet unselected.

Foster Goes East

Norman Foster, Paramount, is on the way to New York for a short vacation. Just finished "Confessions of a Co-Ed."

Kohler Signs With U. A.

Fred Kohler has been signed by U. A. for a role in Roland West's production, "Corsair."

Chas. Starrett At Para.

Charles Starrett, former Darthmouth football star, has been signed by Paramount for the romantic lead in "Silence."

Cabanne Original Lands

Christy Cabanne, veteran director who has been out of the picture business for some time, has sold an original to Universal. "Graft" is the first selection as a title.

Warner and W.E. Settle

(Continued from Page 1)

that Electrical Research Products, the W. E. subsidiary, could license other producers for talkie rights provided Erpi would pay Warners a big slice of all fee's collected from the other producers.

When talkies began to click, it is understood Erpi succeeded in changing the agreement with Warners for a smaller cut and later are said to have refused any cut at all. Warners started suit and the thing has been in the courts for almost three years.

With this settlement and the payment of the money, Harry Warner has squeezed out of an exceedingly tight situation, giving him immediate finances for productions and theatres without the necessity of accepting the bidding of bankers which may have caused the company to pass into other hands.

COL'S 'MIRACLE WOMAN' JUST FAIR PROGRAM

Hardy Turns In Great Performance

"THE MIRACLE WOMAN"
Columbia

Produced by.....Harry Cohn
Directed by.....Frank Capra
From the Play by John Meehan and Robert Riskin.
Screen Play by.....Jo Swerling
Photography by.....Joe Walker
Cast: Barbara Stanwyck, David Manners, Eddie Boland, Thelma Hill, Aileen Carlyle, Al Stewart, Harry Todd.

The sin racket, completely neglected by the talkies for the beer, alky, smuggling, political and other rackets, has been seized by Columbia for this one.

The low, impossible persons in this racket are they who acquire control of an electrically lighted cross, a radio station and a band, the latter in white uniform. Around these props they construct what they are pleased to call a tabernacle, announce they have established communication with God and begin telling the public what He desires in diet, politics and manners.

What Columbia has done with the idea, which blossomed on the stage as "Bless You, Sister," leaves a wide opening for any one to try again.

The central character of the story is supposed to be a woman evangelist of the type who dives in the surf at Santa Monica and reappears weeks later on the Arizona desert without disturbing her morality or her marcel, or the faith of her followers.

Barbara Stanwyck is the evangelist. Honestly presented as a vicious, mercenary charlatan, who scrambles sex appeal, vaudeville and religion to frighten the credulous peasants into parting with their bonds and real estate, the characterization could have done much for her and much for the picture.

But as the role is given her she turns out to be just a sweet little girl scout temporarily under the domination of that old meanie, Sam Hardy. You can't blame Columbia for going lightly. There isn't enough visceral vitality in the infant industry yet to turn the spotlight on the racket that invents new sins for the privilege of proscribing them.

Sam Hardy, as Hormsby, which name has a familiar odor locally, although he is not a radio expert, has the fattest part of the picture as the cold-blooded slicker who uses the girl evangelist as the catspaw who draws chestnuts by the buckets out of hell-fire and brimstone conversation. Without Hardy and Beryl Mercer the picture would be as sour as a morning-after taste.

Frank Capra was put in a tough spot when he was handed this script. For the fact that he succeeded in making a fairly interesting picture, at times even entertaining, he is to be highly commended.

Ho! Hum!

Last night during the discussion of "Co-operation on the Set" at the Writers Club, B. P. Schulberg said: "Never in the history of motion pictures have there been better pictures made than during the last year. We must keep up the quality and reduce the negative costs."

Para. and Oakie In a Deadlock

Paramount and Jack Oakie are still at odds. Oakie wants more dough and Paramount wants him to return to work and discuss business later. This Oakie refuses to do. In the meantime Jack is not collecting.

Stanley Waite Is Para. Short Head

New York.—Stanley Waite has been appointed sales manager for the short features and news reel department of Paramount. He was formerly western division manager for short feature sales. He will work in close conjunction with George Schaeffer and John Clark, eastern and western sales managers respectively of feature productions. Miles Gibbons, formerly eastern short subjects sales head, will join the production division under Emanuel Cohen.

The Writers Meeting

The several writers committees will meet at the Roosevelt tonight to deliver their final reports. These reports will be clarified and codified and a general call issued for a meeting of all writers and the findings of the committees will be read and voted on.

Joe Farnham Passes

Joseph Farnham, 47, veteran contract writer at MGM, died of heart trouble Tuesday night. The deceased had been ill for some time, with doctors giving up all hope for past two weeks. Survived by widow, Emily. Services will be held Friday at two o'clock at Little Church of Flowers, Forest Lawn, Glendale.

Irving Pichel In Para's 'Man With Red Hair'

Irving Pichel will play title role in Hugh Walpole's novel, "The Man With Red Hair." Paramount intends to build Pichel for stardom.

Geo. Melford At 'U'

"Homicide Squad" will go into production next week with George Melford at the megaphone.

Joe Mankiewicz to Europe

Joe Mankiewicz is leaving for Europe the 15th to be gone three months on a vacation.

Set Co-operation Academy Talk

More time for rehearsals before actual shooting started was strongly advocated by Conrad Nagel and John Cromwell at the Academy open forum held at the Writers Club last night. Ben Schulberg, represnting th producers, answered both with declaration producers were for long rehearsals providing they speeded up work on the sets, and cut down both shooting schedules and negatives costs.

Schulberg stated, "One of the big items contributing to the heavy negative cost is the shooting of 140,000 feet of negative from which to cut 6,000 for a completed picture." He claimed saving of time consumed by overshooting would result in big negative reductions.

Other speakers included: Douglas Shearer, for the sound engineers; Virgil Miller, representing cameramen; and Scott Beal for the assistant directors.

Fox Hires Still-Man Phyfe At $500 Per

Hal Phyfe, of the East Coast, has been signed by Fox to supervise production of all stills on West Coast productions. He arrives in Hollywood shortly.

Phyfe is reported to be getting $500 a week from Fox, which is just about top money for a still man, although not unusual for a portrait photographer who knows the money-getting angles.

Radio Wants Masquers Yarn

Officials of Radio are said to have offered the Masquers plenty of dough for the story idea used in its second two reel comedy featuring Bert Wheeler and Robert Woolsey. The title of the subject, now in its final cutting is "Oh! Oh! Cleopatra."

Chadwick East

I. E. Chadwick, independent producer, is leaving for New York tomorrow to close deals for his series of comedy shorts and to talk feature product to independent exhcangemen.

Harold Austin Returns

Harold Austin and crew of technicians returned to the MGM studios after a two months' cruise of Mexican waters in search of strange species of fish to make a feature length novelty picture. Jack Cummings is supervising the assembling.

Pathe Add More Sound Stages

Additions to the RKO-Pathe studio expansion program calls for the revamping of two "open stages" which are now being made modern and sound-proof. Studio will have ten sound stages upon rebuilding of these two.

Hughes May Make 'Scarface' At Met.

Howard Hughes is considering moving the Caddo company back to the Metropolitan lot where he made his first three pictures. It is understood studio costs at United Artists are more than Hughes feels should be charged against his productions.

If the move is made "Scarface" will be the first picture under the new arrangement. The Billie Dove picture will stick at U. A.

Baseball and Bad Pix Hurt Florida Business

St. Petersburg, Florida. — Good pictures in local theatres seem to overcome the opposition of diamond ball, which has caught on big in this section. "Dude Ranch" and "Tarnished Lady," double-billed, hit heavy grosses last week at the Alcazar, with the Oakie picture proving the big draw. George Arliss in "The Millionaire," scored a hit at the Florida.

Harry Grifin moved in this week as city manager of the three big Sparks houses, including the Florida and Alcazar. New policy provides for double bills and cut in prices, which is expected to eliminate necessity of closing one or all of the houses during the summer due to heavy competition from diamond ball night games.

Jesse Clark, formerly here operating the Sparks houses, gets a transfer to Jacksonville and continues with the circuit.

Current first runs this week:
FLORIDA—"Women of All Nations," "Up Pops the Devil"; last half, "Charlie Chan Carries On," "Shipmates."
ALCAZAR—"Way of All Men," "Single Sin"; last half, "Public Enemy."
PATIO—"Dirigible."

MGM Loans Barrymore

Final papers have been signed between Fox and MGM to borrow Lionel Barrymore for the leading featured role in "The Yellow Ticket." Elissa Landi has the feminine lead. Rowland Brown will direct.

Hutchison To Pathe

James B. (Barney) Hutchison reports to Phil Gersdorf, RKO-Pathe publicity department Monday morning. Barney just completed a short sentence with First National at the Hollywood and New York offices.

Summerville Recovering

After an illnes of ten days, Slim Sumerville is well on the way to complete recovery. Shooting schedule of "Lasca of the Rio Grande" has been changed to permit Slim's scenes to be shot later.

Estabrook New Office

Howard Estabrook, scenario editor at Radio studios, has been moved into elaborately furnished offices in main administration building. New spot puts Estabrook next door to William LeBaron and Joseph Schnitzer for increased efficiency in handling story material.

L. A. ZONING PLAN OUT INDIE EXHIBS WORRIED

Independent exhibitors in Los Angeles and suburbs are starting to steam up on account of the discontinuance of zoning in the buying of pictures for the new season. The decision of local film exchanges to forget the systematized zoning plan which was in force during the 1930-31 season, throws the entire booking situation into chaos.

The zoning plan as carefully worked out a year ago by representatives of exchanges, circuits and independent exhibitors, provided for set back of play dates on all pictures released in accordance with admission price scale at each theatre. The system eliminated necessity of laying out special protection clauses for each individual theatre, and proved valuable for both exchanges and exhibitors in that every theatre was on equitable run basis after downtown opening in proportion to admission tariff.

With the present season half over, various exhibitors started taking potshots at the zoning plan, with final blowoff coming when the local Allied unit withdrew their representatives from the zoning committee a few months ago.

In eliminating the general zoning system for the new season's product, the exchanges will sell pictures with special protection for each theatre. The protection accorded each house over following runs and competitives in the same neighborhood will be governed by the film rental secured by the exchange.

The independent exhibs are suddenly realizing that the wide open "protection-selling' method is likely to send film rentals up to higher levels because of the competition necessary in buying protection in addition to the pictures themselves. Many are trying to convince the exchanges that the zoning system should be revived for the coming season, but the sales managers are standing pat and selling on a protection basis.

William Orlamond In "Are These Our Children'

William Orlamond is the first to be cast for a role in Radio Pictures' production, "Are These Our Children," original by Wesley Ruggles and Howard Estabrook. Ruggles will direct.

Brent Flies East

George Brent, Universal contract player, left by plane for the East yesterday to visit his sister.

Brent was originally signed by "U" for a part in "Blind Husbands." He did a role in "Ex-Bad Boy."

Ornitz and Cohen at Radio

Sam Ornitz and Lester Cohen, coauthors of "Exposed," arrived here yesterday to do the adaptation of the story for Radio Pictures. Understood title will be changed.

Girl Gets Break

Irene Thompson, former Pearl Eaton dancer, after being given a chance at Radio in "Fanny Foley Herself," was given a term ticket before the pic-

Para. Shoots Works On Anna May Wong

Sold on the idea that the time is ripe for the launching of a new exotic personality, Paramount's New York office has ordered a high-pressure campaign to put over Anna May Wong, Chinese beauty.

Every department of the studio has been ordered to bear down for the Celestial siren, who has just reported to Hollywood for work in Sax Rohmer's "Daugher of the Dragon."

Sessue Hayakawa and Warner Oland, both fairly good box-office in themselves, have been added to the cast, thereby increasing the possibility of a box-office click with the Oriental girl's first picture.

Paramount has tried the "exotic personality" thing before, with Pola Negri and Marlene Dietrich, but with Anna May Wong they feel they have a natural, particularly after Miss Wong's stage triumphs in New York, London, Paris and Berlin.

The Paramount publicity department is ordered to get up steam for the big effort and has been delighted to find that the sales resistance from both the dailies and the mags is practically nil.

Eleven In Support Of Rosco Ates

Eleven players have been signed by Radio to support Rosco Ates in his third two-reel comedy.

They are Helen Hayes, Otis Harlan, Eddie Dunn, Monty Collins, Bud Jamieson, Billy Bletcher, David Mir, Ralph Sedan, Tom Francis and Dave Collis. Harold Schwartz is directing with Louis Brock supervising.

Young In 'Guardsman'

Roland Young signed by MGM for a role in the New York stage success, "The Guardsman."

'Alimony Queens' Fox

The title for the Reno story Sidney Lanfield is to do for Fox has been set as "Alimony Queens." Warner Baxter and Joan Bennett will have the leads.

MGM Assigns Two

Russell Simpson and Hale Hamilton have been signed by MGM for roles in support of Greta Garbo in "Susan Lenox, Her Rise and Fall."

New Series 'Boy Friends' In Production

First of the new series of "Boy Friends" started at Hal Roach studios. George Stevens directs.

'Arizonian' At Tiffany

The Ken Maynard production is under way with Lina Basquett and Michael Visaroff in supporting cast.

Oliver In 'Huckleberry'

Guy Oliver has been cast as Becky Thatcher's father in "Huckleberry

Just A Slip

One of the major studio's comedy departments has gone in for real efficiency. Department head has all his writers and directors turn in slips outlining the work they do each day. One writer's report for the day read: "Completed the boat trip to Oakland."

Department head memoed back: "Please spend more time at the studio."

Fox Imports Broadway Players

Fox has brought another group of Broadway players to the west coast studios.

Eight New York stage artists have been given term contracts with that organization. Allan Dinehart, James Dunn, William Pawley, Howard Phillips, Manya Roberti, James Todd, Elda Vokel and Linda Watkins comprise the new group of Broadway names added to the already long list of Fox contract players available for parts in this year's picture program.

In addition, Nora Lane has been given a long term contract.

Dep't Stores May Run 'Ad' Shorts

New York.—With theatre screens now closed to the exhibition of sponsored advertising films, manufacturers who are interested in moving their product through film advertising are looking around for suitable outlets.

The sales promotion division of National Retail Dry Goods Association is making an intensive study of the field with the idea of lining up department stores all over the country to show advertising sound films for the benefit of national advertisers whose product goes through department store channels. Idea, if completed, would call for installation of sound equipment in each store, and regular programs of film subjects weekly.

'Bird' Moved Up

Radio has decided to move the "Bird of Paradise" ahead on its shooting schedule. Now slated for July with company going to Hawaii for exteriors. Vic Schertzinger is the director.

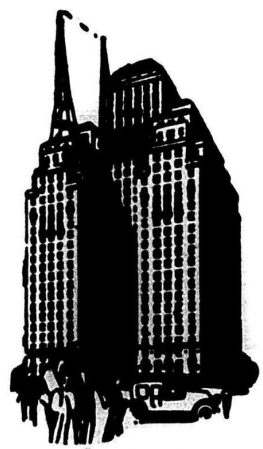
Writers For MGM

Mildred Cram and Kerry Clarke have been signed by MGM as additions to their writing staff.

New York's Best Hotel Value

1, 2, and 3 ROOM SUITS

Residential—Transient



. . offering unusual comfort and privacy in the heart of Manhattan at a modest tariff.

. . Radio outlets . . Electric refrigeration . . Period salons and roof patios for private functions . . Swimming pool . . Golf . . Riding . . and other unusual features. Adjacent to Theatres and Smart Shops.

Largest Single Rooms in New York

Single Rooms four dollars per day and up. Double rooms eight dollars per day and up. Suits of living room and bed room from ten dollars per day.

The Park Central

J. E. Frawley, General Manager

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56th Street at 7th Avenue, New York City

THE Hollywood REPORTER

Vol. IV. No. 47. Price 10c. TODAY'S FILM NEWS TODAY Thursday, June 4, 1931

Warners-W.E. Settle

Three Year Old Suit for Percentage of Erpi's Profits on All Sound Contracts Settled

New York.—Yesterday, Warner Brothers, Electrical Research Products and Western Electric arranged a settlement out of court by payment to the Warners of $11,000,000 for the W. B. share of the profits of all Erpi's sound contracts. The suit had been in the courts for three years.

When sound was first put into pictures the Warners had a contract with Western Electric for the exclusive use of all sound patents. It stipulated no other company could make a talking picture without the Warners' consent. Later this agreemnt was changed to read

(Continued on Page 2)

THE answer to "What's wrong with independent market" can now be answered by Herman Gumbin, head of Liberty Productions.

Gumbin came to Hollywood last summer, due to the illness of a member of his family. He took to Hollywood and Hollywood took to him. He visited the studios. He liked the business and decided to give up his affairs in Chicago and remain here.

He became associated with M. H. Hoffman in Liberty Productions. They made one picture together. It had a fair success on the State Right market. But Gumbin had other ideas. He could see no reason why a really good picture could not crash a release in one of the big companies. This idea split Hoffman and Gumbin.

With little knowledge of production, this Chicago junk dealer, began to read stories and inquire about casts and directors. His first on his own was "Mother's Millions" starring May Robson. It was sold to Universal and is now doing a satisfactory business for "U."

HIS second picture was "The Mad Parade" with an all-women cast. It has been sold to Paramount and should prove one of the sensations of the year.

What Gumbin has done, other producers can do if they will use the same common sense and good judgment that the boss of Liberty Productions put in play with the making of these two pictures.

There is a market for good pictures. There always was and always will be. But producers of bunk pictures will never find an outlet for their product because big companies and big theatres will not use them.

Gumbin has shown the boys who stand around street corners and studio lots yelping about the "poor prospects of the indie producer," that it can be done and all that is required is good product. If that is made, every important distributor in the business will be knocking at you door begging for a crack at your pictures.

Bow To MGM When And if Para Releases

It looks as if Metro-Goldwyn-Mayer will get Clara Bow if, as announced several days ago, Paramount intends letting her option lapse when it comes up in October.

Clara will become a Cosmopolitan star on the MGM program at the instigation of W. R. Hearst, who is said to be of the opinion that little Bow has been getting a bad deal all around.

But 77 American Films In Germany Last Year

Berlin.—There were only 77 American-made pictures released in Germany last year. Germany itself furnished 121 and other companies other than American and German, furnished fifty.

Paramount After 'Skippy' Repeats

New York.—Paramount sales are trying to work up interest in rebookings of "Skippy." They are issuing an eight page broadside calling attention of the exhibitors to possible profits in rebooking this production.

MGM Cuts Overhead

In line with the general economy trend, the forces at MGM are now cut to about 25 per cent below normal, yet maximum production is in force.

There is no thought of slicing salaries at this time, but many contract people will find their options passed up when time comes for renewal.

Cukor Due Tomorrow

George Cukor, Paramount director, arrives from New York tomorrow. He did 'Royal Family" and Tallulah Bankhead's "Tarnished Lady" for Paramount.

Publix Sells K. C. Houses To Indie

Kansas City.—Publix has turned over the Newman and Royal to M. Dubinsky, independent operator. Dubinsky has been running the Liberty here for some time. With the turn over goes the first run Paramount contract for the town.

Nancy Splits With aJck

Nogales.—An action for divorce has been filed here by Nancy Carroll from her husband, Jack Kirkland. Grounds: Incompatibility. The Kirklands have been married seven years and have one child.

O'Brien in Zane Grey Story

Upon the completion of "Wyoming Wonder," at Fox, George O'Brien will start on "Riders of the Purple Sage."

'Thanks for the Ad' or 'Unconscious Humor'

In his talk on how to housebreak dogs, over the Radio Tuesday afternoon, a local "vet' said, "In housebreaking a dog, it is well to put a lot of paper on the carpets. The best method is to use sheets about the size of the Hollywood Reporter!"

Like Listerine, our uses seem to be unlimited!

Gumbin Sells Para. 'The Mad Parade'

New York.—Paramount has taken the Liberty Production, "Mad Parade," for release on their program. This picture replaces "Step Daughters of War," which has been temporarily shelved.

This is the second independent production made by Herman Gumbin to find a spot in one of the big releasing organizations. Universal is releasing "Mother's Millions."

Tiff's $125,000 Top

New York.—A maximum cost of $125,000 a negative for features for Tiffany is the edict laid down by the executives of Educational films. The combined firms are to release 36 features during the coming year of which Tiffany is to make 24.

Milestone Returns

Lewis Milestone returns to Hollywood today after two months in New York.

WANGER WILL PRODUCE AFTER PARA. SETTLES

New York.—Walter Wanger is sitting behind a desk at the Astorio studio waiting for a settlement of his contract with Paramount. Nathan Burkan is doing his talking. Wanger is silent.

The lowdown on the whole shift in Paramount's production affairs is said to be a result of a check-up made by Emmanuel Cohen for Zukor on the affairs of the Long Island studio in general and Wanger in particular.

If and when Paramount and Burkan reach an amicable settlement for the three-year contract Wanger holds (and it is less than a month old) Wanger will take up his cudgels as an independent producer with a release through either Paramount or United Artists. If it is Paramount, he may use the Long Island studio for the pictures. If United Artists, production will be carried on in Hollywood at the U. A. plant.

THE REPORTER

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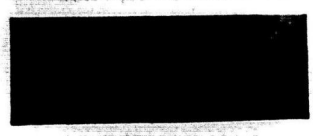

A featured player, now free-lancing, arrived home from a spree simultaneously with the milkman the other morning. In fact, he was just in time to save her the humiliation of taking a nap on her front lawn. Whereupon she made a date with him for the following Sunday. When he arrived, Mamma told him that movie stars don't hob-nob with dairymen, so he went home and probably smashed a lotta milk-bottles.

•

Reconciliation is more than in the air for George Hill and Frances Marion, who have tried separation for several months. Friends of the popular director and writer will be glad to know they have been looking at houses TOGETHER—and that's a sure sign.

•

A young male star pulled a fast and clever one to his great benefit not many weeks ago. Just before leaving for the East he wrote himself a letter and left it with a studio employee. When he returned, it was "contract signing time," and when he named his price, he received the reply he knew was sure to come. "My boy, don't let your New York success go to your head, etc." They laughed. The actor laughed too—and sent for the letter he had written before his departure. It contained the request for exactly the same terms which he was asking at the moment! P. S. He got the contract!

•

Reno and Las Vegas are the newest spots for Hollywood's play boys and girls to make whoopee and spend their dough. Both places have gained greatly in favor over Agua Caliente and Catalina.

Reno's wide-open policy and the novelty of the place, and the wild west atmosphere at Las Vegas are given as the attractions.

Planes and trains to both spots are carrying more and more Hollywood celebrities and not-so-celebs every day.

•

Carmel Myers went through an entire course dinner at a party the other night, with her hands and arms gloved to the elbow—just because the Doctor had told her husband that morning that he needed a CHANGE!

EXCHANGES SIT TIGHT ON PICTURE CHARGES

Despite squawks from studio heads and executives, the Los Angeles film exchanges will continue to make a service charge of $20 for features and $10 for comedies borrowed by studios for screenings.

During the past few months, the producers have attempted to have the ante reduced to half the present rates, but the exchange managers stand pat at the twenty and ten figures.

Up to five years ago, studios had the wide open privilege of gratis pictures from the exchanges when required for screenings to look over casting possibilities of various players. During that time, many abuses sprung up, notably, unusual delays in return of prints to meet theatre bookings. Execs, contract stars, and directors with home projectors finally wised up to the free picture racket, and started putting in requests for pictures through studio channels for their week-end parties.

The borrowing practice became so widspread the exchanges discovered as many as 100 features penciled in for studios over several week-ends. This resulted in exchanges clamping a service charge of $10 per picture for studio bookings, with production heads then exercising care in requesting prints. The tariff, however, did not eliminate the week-end showings at beach and Beverly homes.

Some months back, exchange managers found themselves forced to tilt the studio service charge per feature to $20, with comedies at half that figure. Exchange accountants figured this would cover inspection and wear and tear of prints, especially when latter were generally right out of the cans and let out to studios prior to first-run showings. This further cut down the number of studio requests, and eliminated 75 per cent of the week-end showings at homes.

Exchange managers declare present rates wil continue, and they will not take the rap from home offices because of premature wear and tear on prints.

Execs On Spot

(Continued from Page 1)

tainment and drawing values is blamed for the lack of theatre patronage more than any other single factor; and this is proved by the all-too-few good pictures of the past year that have hit for big grosses in all sections.

It was further pointed out that baseball, despite business dullness, is drawing larger crowds this season than in either 1929 or 1930; which further proves to bankers the public is willing to buy entertainment of the right kind.

Producers have been informed in positive terms that box-office values must be inserted in pictures for the new season—or else. Certain companies have advised their coast execs to forget about sophistication and stage play treatments in their product, and to go back to the fast-moving tempo and formulas of silent pictures. Unless the box-offices reflect a definite upward trend by September, the cleanout will start—and from the top down.

A "Grand" Word

Hollywood boys and girls who toy with big words are now "stratosphere" conscious.

Since the two Swiss scientists went up ten miles in a balloon, stratosphere has been bandied about like a ten-cent word instead of the two-dollar cognomen it really is.

People are no longer high-hat; they are stratospheric; no one goes up in the air, he is simply stratosphered.

Well, anyway, it's easier to explain than relativity.

Frank Condon, Author, Fails To Crash Gate

Frank Condon, feature writers for the Satevepost, is latest to be burned by the stringent pass restrictions in force at the studios.

Recently Condon had an appointment with a friend at a large studio. Arriving at the front gate, he was flagged by the clerk, who demanded his business before Condon could be announced. This the latter refused to state—and he didn't get in.

That night, Condon, blazing aplenty, sat down and wrote a Satevepost article titled, "They Shall Not Pass." The author is said to have ripped the studio to pieces to show just how they tick!

Dietrich's Version Acquired For U. S.

New York.—American rights of Marlene Dietrich's German-made film, "Three Loves," have been acquired by Associated Cinemas of America, Inc. "Die Frau, nach der man sich sehnt," was the German title.

Barrymore In MGM's 'Guilty Hands'

Lionel Barrymore gets the featured spot in MGM's "Guilty Hands," an original murder mystery by Bayard Veiller, slated for production next week with W. S. Van Dyke directing. Madge Evans, former child star of World Films, plays opposite Barrymore.

Hayakawa Lands Today

Sessue Hayakawa arrives in San Francisco today from Japan. He reports at Paramount tomorrow for work in "Daughter of the Dragon" with Anna May Wong. Tom Bailey of the publicity staff went north last night to greet Hayakawa for the studio.

Lance Heath Married

Lance Health, publicity head for Gloria Swanson, ducked down to Ensenada over the week-end and returned yesterday with a bride in the person of Ethel Davis.

Rupert Hughes On Way

Rupert Hughes is on his way here from New York.

Summer Weather Hurts German Bus.

Berlin—Now, it is summer weather about which exhibitors throughout Central Europe are complaining. An early heat wave set in last week and the few customers that have been going to see reissues of the best of the old pictures, ducked the houses and took to the open air for recreation.

"LeMillion," sensation of the past two weeks in Berlin, has dropped to almost nothing, and this goes for nearly every other house.

Production is picking up in the studios. UFA has three companies actively shooting.

Police Journal Defends Gangster Pictures

New York.—Gangster pictures as a "crime-doesn't-pay" lesson for children are defended in the current issue of "The Police Journal," national official organ of police authorities. Quoting:

"We believe that no preacher, no court, no police official could deliver a more effective lecture to influence the youth of the nation against a criminal career than the stories told in many of these crime films, which strip the gangster of his mock-heroism and show crime in all its sordidness."

Four Pictures Start At Warner-First National

Four pictures, "The Star Witness," "Larceny Lane," "Safe In Hell" and "Local Boy Makes Good" go into production at Warners-First National this week. This makes eight in the works altogether. Five are tentatively set as Warner productions. The balance are First Nationals.

Baxter To Honolulu

Warner Baxter has left for a six weeks' sojourn to Honolulu. On his return he will make a Fox picture titled "In Her Arms."

Para's Studio Shift

(Continued from Page 1)

dio is made more secure by this change.

Emanuel Cohen, former editor of the Paramount news reel, has been elevated to the production control of all shorts.

Less than a month ago Wanger is said to have been given a new contract with a big advance in money and position. Although no announcement was made by Paramount, the inside story was that Walter was to be in charge of all Paramount productions throughout the world, with Jesse Lasky looked upon as the "nominal" head.

With the publication in various papers around the country of Wanger's promotion, things began to happen. Broadway rumored the Long Island plant was to close in Fall. Kent arranged a meeting with Schulberg in Denver. Production councils of Paramount began to buzz with rumors of impending shifts.

From the look of things, at present, there is an indication Sidney R. Kent is a bit more than his title "General Manager" implies.

FRANK LLOYD

EDWARD SMALL HAS
CONCLUDED AN AGREEMENT
WITH HOWARD HUGHES
WHEREBY FRANK LLOYD
WILL PRODUCE A NUMBER
OF IMPORTANT PRODUCTIONS
FOR THE CADDO COMPANY.

THE PROFESSIONAL INTERESTS OF FRANK LLOYD
ARE PERSONALLY MANAGED BY EDWARD SMALL.

ANOTHER ARLISS TRIUMPH IN 'ALEXANDER HAMILTON'

Direction-Cast And Story Good

"ALEXANDER HAMILTON"
WARNERS

Direction .....John Adolfi
Story by George Arliss and Mrs. Hamlin.
Adaptation and Dialogue: Julian Josephson and Maud Howell.
Photography.....James Van Nees
Starring .....George Arliss
Cast: Doris Kenyon, Montague Love, Dudley Diggs, Lionel Belmore, June Collyer, Ralf Harolde, George Larkin, Allan Mowbray, Morgan Wallace.

"Alexander Hamilton" marks another step onward in the amazingly successful picture career of Mr. George Arliss; and is undoubtedly a box-office as well as an artistic triumph for Warner Bros. These producers again bring to the screen a fine picture of historical and educational nature, and succeed, as well, in making it grand entertainment. The picture is beautifully mounted, well directed, perfectly acted and photographed; and has been thrillingly and painlessly imbued with patriotism.

Beginning with Washington's farewell to his army in 1783, and his leave-taking of his friend, Col. Alexander Hamilton, the story skips eight years and works into the political career of Hamilton. He is, at this time, faced with severe opposition to the passing of his Assumption Bill, and has for his oponents Monroe, Jefferson and the snide Senator Roberts. Too, the soldiers of the Revolution have not been paid, and there is much discontent and resentment against Washington and his administration.

Against this intrigue, we get a picture of Hamilton's family life—his devotion to his wife, Betsy, who soon leaves for a voyage to London. During her absence, Hamilton is "framed" for political purposes by Senator Roberts, and inveigled into a liaison with the supposed wife of one of his henchmen.

Upon Betsy's return, Hamilton pays the "husband" his blackmail, thinking to keep the affair from Betsy. But, just when his beloved Assumption Bill is coming up, he is faced by the opposing Senators (two of whom had been won over to his side by sheer diplomacy) and is accused by Senator Roberts of misusing Government funds as Secretary of the Treasury. He then clearly sees the reason for the "hush money," since it is now held against him as having been paid for a different purpose.

Hamilton then risks the love of his wife, his own standing, his honor and tells the truth openly about his personal scandal, to protect his country. Just when he thinks he has lost all, he is greeted by the leaders of both political parties and President Washington himself. He is given their vote of confidence for his courage. His bill goes through, he is reconciled to his wife; and has the belief of the people in his integrity.

Arliss, as Hamilton, gives a superb and restrained performance. This characterization takes its place beside that of "Disraeli," and other great parts he has lived upon the screen. Montague Love, as Jefferson; Alan Mowbray as Washington; Lionel Belmore, Ralf Harolde, Morgan Wallace, George Larkin—all were excellent in support. Dudley Diggs as Senator Roberts contributed an outstanding performance. Doris Kenyon, as Betsy, lent charm to her role; and June Collyer in a brief part, was beautiful and effective.

There cannot be any doubt about the "business" angle on "Alexander Hamilton." It more than lives up to past successes of Mr. Arliss—and they have been many. It should be a wow with American audiences, particularly—but all will find it interesting.

Identifications

William C. DeMille's chauffeur was calling for his boss's laundry at a cash-and-carry-save-25-per-cent Hollywood institution.

"How do you spell it?" asked the girl at the counter.

The driver spelled it carefully and accurately.

"Just a minute, Mr. De Mille," apologized the girl after a moment's delay, "I think it's still in the workroom. I'll go for it.

Discs On Way Out

Dallas.—Sound-on-film is so rapidly becoming universal that employees of Warner-First National here are kept busy junking and salvaging a huge supply of record stock.

It is doubtful whether disc prints and records will be in use at all when the selling season starts in 1932.

At present there are only 200 exclusive disc installations in the state, with film installations totaling 400.

Press Agents Meet

Regular monthly meeting of studio publicity heads at producer association headquarters was held yesterday. Just routine get-together without anything startling happening.

Greene and Parks Added

Walter R. Greene and Jack Parks have been added to the news staff of The Hollywood Reporter.

Arlene Judge Renewed

Radio has taken up its option on Arlene Judge. Ticket goes for another six months term.

DINE AND DANCE
ROOSEVELT HOTEL IN HOLLYWOOD

Work Picks Up On Universal Lot

Universal will place "The Homicide Squad" and "Strictly Dishonorable" in production this week, while the serial, "Battling With Buffalo Bill," is slated to go in work June 17.

A final cast has not been selected for "The Homicide Squad." George Melford will direct.

"Strictly Dishonorable" has John Boles and Sidney Fox heading the cast. John M. Stahl is to direct.

"Battling With Buffalo Bill," so far has in the cast Johnny Mack Brown and Jim Thorpe, who will play the role of Chief Black Crow. Ray Taylor will direct.

Benson Funeral Friday

Funeral services for the late F. E. Benson, Los Angeles branch manager of the United Artists exchange, will be held Friday morning at 11 at Little Church of Flowers, Forest Lawn. Benson, cousin to Mary Pickford, and with U. A. for several years, died Sunday night after a brief illness.

Edgelow At Universal

Thomas Edgelow, prominent author, has been given a ticket at Universal.

Substitutions Okay In New Contracts

New York.—Changes in titles or cast will not be ground for cancellation, in the contracts being framed by the majors for 1931-32 season.

Producers take the stand that material and talent must be switched to meet changing conditions.

Exceptions will be made in cases where a book or play is designated definitely.

Radio System Cuts Light Cost 50 Per Cent

Radio's exhaustive tests with Technicolor film have convinced execs that juice and lights can be cut 50 per cent over past requirements for color takes. Less make-up for players is required and the turkish bath atmosphere eliminated on the sets during Technicolor shots. Radio is using the new method on "Fanny Foley Herself," which started yesterday.

MGM Golfs Sunday

MGM's annual studio golf tournament will be held this Sunday at El Caballero.

More than 250 entries are in to date, with the gang battling for a total of 75 prizes donated by stars, directors, execs and commercial firms.

Moran and Collins Writing At Radio

Eddie Moran and Monte Collins have been given writing contracts at Radio for Louis Brock's comedies.

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THE Hollywood REPORTER

Vol. IV. No. 46. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, June 3, 1931

Para's Studio Shifts

Wanger Out, Schulberg In. Features Set for Hollywood. 'Manny' Cohen Heads Shorts

New York.—One of the quickest changes ever effected by a major producing organization took place over the week-end with Paramount giving the gate to Walter Wanger, former production head of the Eastern studio and recently rumored in charge of all of Paramount's product.

With the ousting of Wanger it was decided to house all feature productions in the Hollywood studio and use the Astoria plant for the making of shorts. This order goes into effect immediately.

B. P. Schulberg's position as production head of the West Coast stu-

(Continued on Page 2)

THINGS are popping at Paramount. Things should pop at Paramount.

Paramount has fallen way behind in their productions during the past year and if we have our guess as to the reason, it would be POLITICS.

It would be impossible to entirely rid any branch of the motion picture industry of its politics. It has been a part of it since the early days, and will continue to play a heavy part at the final fade out. But the politics practiced by many executive heads of Paramount in the past few months has had the entire industry agog.

PARAMOUNT is too important to fall back in any of its departments. If their pictures are bad, the whole industry is injured for the reason that this company has as many play dates on their pictures, or posibly more, than any other company. If Paramount's theatres slump in box-office receipts, our business takes a slump as well, because the best product generally finds the P.-P. screens for its showing in the more important money centers.

Both production and exhibition in Paramount has been infested, too long, with politics. And they are not petty politics, but back-door workings by very important heads.

TODAY'S story in another column may indicate the end of the political war that has been brewing in the production end and if this change has been effected by one Sidney R. Kent, you may look for the end of all major political maneuvers in the theatre end.

There is very little doubt that Ben Schulberg has been annoyed by Paramount's politicians during the past six months. We doubt that Walter Wanger was the cause, but certainly those backing Wanger and his moves can be tagged as the major cause of a very unsettled Paramount organization. Wanger's removal may clarify things. "Manny" Cohen's elevation may make them worse.

The smash pictures made by Thalberg and Zanuck were helped by the lack of any political annoyances and 100 per cent co-operation of the company heads in New York.

London Complains About The Weather

London.—Early summer weather hit London last week with a noticeable box-office drop at theatres, even Garbo in "Inspiration" did a brodie.

"Trader Horn" is doing an excellent second run business at the Marble Arch Pavillion, after five weeks of big bus in its first run.

Going, Going, Down

New York.—Picture stocks got another wallop in yesterday's trading, with Paramount, Loew's, Radio-Keith-Orpheum and Eastman Kodak hitting new lows. Paramount dipped to 19⅝ and closed at 20⅛. Loew's closed at 36⅜ and was as low as 36⅛. RKO slid to 11¼.

Fox and Warners both showed losses but did not hit their low peaks. Fox closed at 14 and Warners at 5¾.

Anything On Loan

Due to demands for studio overhead cuts, anything and everything around most of the studios is on the tablet for loan to other studios.

M.P.T.O.A. To Publish

Motion Picture Theatre Owners Association are planning publishing a weekly "What's Doing At The Theatres" as a means of obtaining additional revnue.

Fitzmaurice Twins

Mrs. George Fitzmaurice gave birth to twins yesterday morning. There is a boy at 6 pounds and a girl weighing 5 pounds.

Beth Brown At Para.

Beth Brown, author of "For Men Only," and "Applause," the latter of which was produced, has been added to the Paramount writing staff.

Gov. May Ease Up On Picture Mergers

Washington.—Due to the fact that the Government has made knowns its intention of not stopipng the proposed merger of the Standard Oil and and Vacuum Oil, picture circles are of the opinion the Department of Justice may change its front on the question of Fox-Loew and Warner-First National merging.

Miriam Hopkins On Way

New York.—Miriam Hopkins has left for Hollywood to take up her unexpired Paramount contract in the West Coast plant.

Osgood Perkins Here

Osgood Perkins, with Mrs. Perkins, is here at the Chateau Ellysee waiting for the starting gun on the Howard Hughes production of "Scarface."

What Price Accounting?

Sutro & Co., Wall Stret brokers, are informing their customers that, had Harley Clarke accepted the accounting system used by bankers, the Fox report would have shown a deficit of $1,148,703 instead of the published profit of over $9,000,000.

Radio May Lose Bert Wheeler

Bert Wheeler says he is through with Radio when his contract runs out next January.

For one thing, he wants to go back to the stage. For another, he doesn't like the idea of making five pictures in 1932. He say's it's too many for good work.

He likes the idea of renewing direct contact with audiences but when next January rolls around Radio may have a set of figures for him that will keep him in Hollywood.

Allied Chief Coming

Abram Myers, head of Allied Exhibitors, is due on the Coast the end of June to confer with officers of the Southern California Exhibitors Association, which is an Allied unit.

Sidney Lanfield To Reno

Sidney Lanfield, Fox director, left for Reno last night to look over the ground for a story he is to direct for Fox with a divorce background.

Bad Productions Put Studio Execs On Spot

New York.—Producers and executive heads of coast studios are definitely "on the spot," and unless the quality of pictures released during the first two months of the Fall is of high enough calibre to bring theatre attendance up to a normal figure, there will be wholesale changes in the top spots at several production plants by Christmas.

This statement by one of the recognized leaders of the industry indicates the attitude of various company heads and the Wall Street bankers. General business depression cannot be entirely blamed for the terrific dropping off in theatre attendance throughout the country, it was stated. Consistently poor product in enter-

(Continued on Page 2)

THE REPORTER

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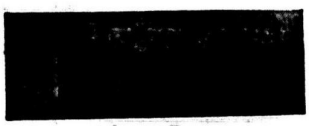

After watching Ernst Lubitsch greet and be greeted at the Embassy yesterday noon, we have decided he would probably be just as good a politician as he is a director. After an absence of several months, the popular megaphoner and bon vivant (very bon) walked into the restaurant, seated his lady, and for the next half-hour shook hands with some sixty or seventy actors, writers, directors, executives and waiters . . . he missed no one. But it was evident that Hollywood had missed him!

•

Daryl Zanuck and his Los Indios polo team met with defeat in a hotly contested game with the Riviera All Stars on Sunday, the final score being 10-6. We hear, however, that the opposing team rang in a lot of fresh horses, some of the players using as many as seven, after a limit of four had been agreed upon. The Zanuck quadrupeds may have been tired, but Daryl is not—there's a boy who loves his "chuckers!"

•

An actor, once half of a comedy team, never noted as a spendthrift, is running true to form lately. For the past several days he has lunched at the same well known eating place, and he always checks his hat—under his chair!

•

Agua Caliente's "muscle man" is a busy these days chasing the elusive owners of the rubber checks passed at the week-end resort. Mr. Muscle Man is planning pitching his tent on the Paramount lot, with daily visits to the MGM and Radio lots. These three lots house many of filmdom's offenders in the rubber check business. The executive heads have given Mr. Bowman of Caliente the courtesy of permitting the muscle man to go on the lots because of their friendship for the hotel proprietor. They realize it will save a lot of their high-priced employees much trouble if the collector can see the dodgers of just gambling debts and talk turkey with them.

PHILADELPHIA

"THE LADY REFUSES"

Earle Theatre

Record: Somewhat slow in action, obvious and rather illogical. The conventional melodrama of a familiar vintage so frequently pressed into service.

Evening Ledger: The story starts out at a stimulating pace, which it fails to maintain, going melodrama about midway and getting lost in a jam of declamation and heroics.

"THE VIKING"

Chestnut Theatre

Public Ledger: As cinema entertainment it is of high quality. One can never tire of films that give such honest portrayal of strange parts of the globe.

Evening Ledger: An impressive and constantly interesting film. The drama of the story happened in real life, and its potent force is felt throughout the film narrative.

News: This picture will probably go down in cinematic archives as an inimitably thrilling adventure and an historical document as well.

SYRACUSE

"UP POPS THE DEVIL"

Paramount Theatre

Post-Standard: It isn't especially heavy, but it's very good entertainment with lots of amusing situations and some good acting.

Herald: The play offers nothing new in story, but it is entertaining by virtue of the charming Miss Lombard and the snappy lines allotted to the supporting cast.

"SVENGALI"

Strand Theatre

Herald: If Warner Brothers had only possessed sufficient ingenuity and artistry, the old Du Maurier story would have been revised by means of present day methods of workable hypnotism and "Svengali" might have been termed one of the greatest feats of the talkies. But Hollywood is indolent and unscholarly and the production just misses the peak of success that it should have attained.

"IT'S A WISE CHILD"

Loew's State Theatre

Post-Standard: It's literally a riot, with the sort of wisecracks that people go around repeating for weeks.

Herald: On the whole, the film is pretty weak, quite a little soiled and really not to be recommended to the juveniles.

"KICK IN"

Paramount Theatre

Herald: A highly dramatic story, "Kick In" easily holds interest. Obvious in development, it has its moments. And in spite of the dramatic punch, those moments are often humorous.

"YOUNG DONOVAN'S KID"

Keith's Theatre

Post-Standard: All the good old hokum of melodrama is to be found in this one. Its most redeeming feature is the fact that the parts are all exceptionally well taken and the melodrama isn't too overdrawn.

Herald: The element of suspense, deemed so necessary today, is weak; mentally, you have reached the fade-out while the picture itself still has some reels to go. But that does not alter the fact that "Young Donovan's Kid" is adroit box-office, packing a certain wallop for the emotionally inclined.

"SEED"

Fox Eckel Theatre

Post-Standard: Another picture that promises to be one of the best of the year has come to town in "Seed." It could have been overdone very easily but instead it has been made a delightful and touching tale.

American: A heart-wrenching drama which deserves a place in the Hall of Fame of motion picture that have graced the local screens this year.

"THE PUBLIC ENEMY"

Warner's Strand Theatre

Herald: To offer the opinion that it is Mr. Cagney who makes the picture the compelling strip of celluloid that it is, is but to indite the obvious. Without his sinister Tom Powers, "The Public Enemy" would have been merely another kaleidoscopic visualization of Page One in Chicago.

"DAYBREAK"

Loew's State Theatre

Herald: One of those gay, romantic dramas with which the star has been so successful. For light entertainment it fills the bill.

Post-Standard: "Daybreak" is a delightful story of love, with just enough drama mingled with it to keep it from becoming insipid.

Brenon Assigned First Production

Herbert Brenon's first under new contract with Radio will be "Daughters of Joy," from original by John Howard Lawson. Mary Astor is slated for featured spot.

May Dooley In 'Honeymoon Lane'

May Dooley, former Follies comedienne, has been added to the cast of "Honeymoon Lane," starring Eddie Dowling, now shooting at Metropolitan. William J. Craft is directing.

That Fox Fish

Ten men, in and out of Fox West Coast, went fishing over the week-end, at a distance of five hours in an automobile and four hours on a horse. The net catch was two minnows that were not caught with a pole.

Admission Cut Hits Germany

Berlin. — Almost every theatre throughout Germany has sliced its admission price. Houses are playing to more people but no more money. If they had good pictures this cut would be great, as it is, the best entertainment on the screens is to be found in reissues.

Del Val With Chatterton

Jean Del Val will play with Ruth Chaterton in "The Magnificent Lie," Paramount announces.

Rambling Reporter

Credit Sam Goldwyn with the major hand in barring trade, news and fan writers from the Hollywood lots. Sam is reported to have told the producers some time ago, "I don't want that news gang beating a cow-path through my sets." Funny part of it is that at the time this was supposed to have been said, Sam had been in charge of production at United Artists for five months with not a picture shooting. . . . Eleanor O'Reilly of the agenting firm of Wadsworth & O'Reilly, suggesting twenty names of important people to a director for his cast, and not one of them on her list. . . . And they are trying to fight the agents. . . . With all the yelling about depressions, producers are still bidding higher than ever for the services of important people. . . . And a few agents are topping all previous records for business. . . . I'll give you one guess on who will be the first producer advertiser in the Quigley paper. . . . The Radio picture, "Kisses Before Command," is supposed to be a true story of the early life of Ivan Lebedeff—but it ain't in that the best part of the yarn, Radio execs have cut out. It's a great story, get Ivan to tell it to you . . . A lot of people are under the impression that, for the first time in his picture career, Adolphe Zukor is a bit "jumpy" . . . Billie Dove will have three aristocratic Scotch Terriers in the local dog show . . . Myron Selznick, week-ending on the Mayer yacht. . . If you believe us Harry Edwards will make some of the big producers sit up and take notice with his first indie, "The Pagan Lady." . . . Eddie Small is that way—his ideas of 13 years ago in the representation of artists is his idea today. There has not been the slightest deviation and he has been successful.

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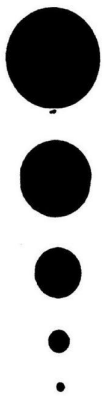

FOX FILMS

TWO SENNETT COMEDIES WITH PLENTY LAUGHS

"THE POOR FISH"
Mack Sennett

Direction ..... Mack Sennett
Photography Chas. Boyle and Geo. Unholtz
Story ..... Mack Sennett Staff
Film Editor ..... Wm. Hornbeck
Cast: Marjorie Beebe, Arthur Stone, Dick Stewart, Spec O'Donnell.

Beautiful shots in Sennett-color, interspersed with occasional amusing gags, makes this one-reel offering an excellent short for exhibs.

The slight plot has to do with a man who goes off on a spree, telling his wife he is going fishing with a friend. His attempts to get some fish to bring home next morning provide plenty of opportunity for laughs and also interesting shots of the fish in a river and the surrounding country.

"MONKEY BUSINESS IN AFRICA"
Mack Sennett

Direction ..... Mack Sennett
Photography ..... Chas. Boyle, Geo. Unholtz
Story and Dialogue: John A. Waldron, Earle Rodney, Harry McCoy.
Film Editor ..... William Hornbeck
Cast: Andy Clyde, Marjorie Beebe, Frank Eastman, Lu's Albern., George Gray.

Here's another "wow" from "The Father of Slapstick." For hilarious gags and side-splitting situations, "Monkey Business In Africa" is one of the funniest shorts we've seen in a long time.

A movie company sets out to make a picture in Africa. Since they can't find the gorilla who is supposed to live in the region, they decide to take the parts of the gorilla family themselves. Then the real gorilla turns up and they mistake him for one of their own, remarking on his wonderful make up, in one of the funniest scenes in a screamingly ludicrous picture.

The entire cast deserves praise for its excellent work, as does Mack Sennett for his direction and the cameramen for some exceptionally fine shots.

June's Free Lancing Clicks With Studios

June Collyer, out of her Paramount contract, is free lancing. So far she has done two pictures, "Honeymoon Lane" and "Alexander Hamilton" in quick succession, and is now cast for one of the leading roles in "The Brat," Jack Ford is to make for Fox.

Sandrich To Direct Radio's 'False Roomers'

Mark Sandrich will direct Clarke and McCullough in "False Roomers" for Radio.

Anna May Wong Here

Anna May Wong arrived yesterday from New York and will start production shortly in "The Daughter of the Dragon" for Paramount.

More For 'Huck'

Frank McGlynn and Aileen Manning have been signed by Paramount for "Huckleberry Finn," first of a score of adult performers in this production.

Hal Roach Closes June 5th

Roach studios plan to close for one week every six weeks.

Harding Gets New RKO-Pathe Ticket

Having signed a new three-year contract with big boost in salary with RKO-Pathe, Ann Harding starts rehearsal Thursday on "Devotion," her first of four on the current program.

Miss Harding had a year and a half to go on her old contract, but the studio has assured themselves of the star's box-office draw for an added period.

"Devotion" is adapted by Horace Jackson from the English novel, "A Little Flat in the Temple." Paul Cavanagh has the male lead. Robert Milton will direct.

Chinese Films In Hughes' Multicolor

Three feature length films and 24 two-reelers will be made in China, using Hughes' Multicolor process Harry Garson completed the deal. Pictures will be made in Shanghai, using Chinese artists and the product will be given world-wide release.

Warner-F. N. Postpone Loretta's Trip

Decision of Warner-First National to call off "Merry Wives of Reno" kills Loretta Young's trip to the divorce capital, where, during shooting time, she intended to attend to some personal business.

Wyler To France

New York.—Robert Wyler has sailed for France to represent Universal and to supervise six productions of the Consortium-International-Cinematographique with whom "U" has entered into an agreement to market six of their productions in America as well as on the continent.

Jimmie Starr Page In All Block Papers

The Saturday movie page edited by Jimmie Starr in local Express will be carried in all Paul Block papers starting next week.

McCarey Under Knife

Ray McCarey, MGM short subject director, entered the St. Vincent Hospital Sunday to undergo an operation for appendicitis. He expects to return to work within two weeks.

Byron Morgan At Metro

Byron Morgan, long affiliated with Warner-First National, signed with MGM.

Oliver With H. Hughes

Harry Oliver has been signed as art director of the Hughes production, "Scarface."

Grashin Doing Original

Mauri Grashin is engaged in writing an original story which will be Rosco Ates' next comedy at Radio Pictures. Lou Brock producing. Lloyd French will direct.

Anonymous Letters

THE HOLLYWOOD REPORTER will be glad to print letters in its "Open Forum" concerning anything that will offer constructive criticism of the industry. No attention will be paid to anonymous letters. When requested the names of writers will be withheld.

If you have a grievance, and it is constructive, send it in, we will print it, but we will not give any consideration to unsigned letters.

Drycleaning Racket Hits Hollywood

Hollywood Beau Brummels are sniffing in their handkerchiefs over the sudden and complete termination of the price war in the dry cleaning industry. The battle brought the tax on cleaning and pressing a suit down to as low as 35 cents.

New minimum prices will be 75 cents to a dollar, with 20 per cent off for such good behavior as hauling the garments yourself.

The concerted action on the part of the dry cleaners and the united front assumed, suggests that the dry cleaning industry here is being racketized as in other cities. The storekeepers deny this.

Helen Johnson Now Judith Wood

Helen Johnson will hereafter be Judith Wood, according to a fiat of Paramount's re-christening department. With the new name comes a new contract, said to call for better things. She was the scar-faced girl in "The Divorcee."

Barrymore To Fox

It is understood Fox has closed a deal with MGM to borow Lionel Barrymore for the heavy role of the Russian baron in "The Yellow Ticket."

Rowland Brown will direct. Jules Furthman is preparing the screen play.

Fifty Out At Radio Studio

General tightening up of Radio studio personnel resulted in closing tickets for about 50 employees last Saturday. Those dropped inclued members of nearly every department on the lot.

President Joseph Schnitzer called a meeting last Thursday, and impressed the execs with importance of eliminating those workers not absolutely essential. Result was general pruning all along the line.

Chinese Switch Employees

Change of policy at the Chinese Theatre has brought about a number of switches. Joe Abercrombie, former assistant manager, is out. He will serve as relief for other local Fox managers and assistants during the vacation season. Frank Coultry, auditor, stays at the theatre two days a week, going into the main office as relief accountant. Only two girls are retained to look after the box office.

New Swedish Studio

Stockholm.—A new studio for the production of Swedish sound pictures is to be erected here by Aktiebolaget Industri och Reklamfilm. They propose to make five talkies during the next eight months.

Salary Cuts Are Out

(Continued from Page 1)

per cent to 25 per cent starting yesterday. The company is said to have received some very unfavorable editorial notices that may reflect on theatre admissions.

Other studios were standing back, ready to fire at the least sign of success of the Paramount plan, but this pot-shot taken at Paramount in particular and the industry in general, caused the others to forget the cut and start working on plans to slash the overhead.

It is roughly estimated, that during the next four weeks, around 1,000 people will be separated from studio payrolls in the effort to economize.

Production Notes

Willard Robertson, Broadway playwright and actor, who made his screen debut as Dr. Skinner in "Skippy," has been signed by Paramount as the newspaper publisher in "Silence."

●

Doris Lloyd, English character actress, goes into the cast of "Waterloo Bridge" at Universal.

●

Charles Lawrence is to do another two-reeler similar to "Fun on the Green" for Universal.

●

Harold Goodwin and Joan Standing are the latest additions to the cast of "Women Go On Forever."

●

With the addition of Rose Dione, the cast for MGM's "Susan Lenox" is completed.

●

Daphne Pollard's next comedy for Universal, "Say Uncle," is scheduled to start shooting Friday with Walter Merrill, Norma Drew and Billy Gilbert in the cast. Charles La Mont will direct.

●

Josephine Dunn has been signed by Universal for the lead opposite Lloyd Hamilton in the two-reel comedy, "Robinson Crusoe and Son."

●

Byron Morgan has shifted his activities from Warner-First National to MGM. Deal was handled by Lichtig & Englander.

●

Phillip Smaller is added to the cast of "The Reckoner" at Radio.

●

Arline Judge, Edward Martindel, Colin Campbell and Arthur Edwin Carewe signed for Radio's "Kisses By Command."

THE Hollywood REPORTER

Vol. IV. No. 45. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, June 2, 1931

All Salary Cuts Out

Major Studios Decide To Drop Idea of 5 to 25 Percent Cuts—Base Drive on Overhead

The salary cuts planned for the major studios has gone the way of all attempts at the contract check, with all studios set on cutting overhead by the wagon-load.

Unfavorable publicity, that is giving the amusement industry a black-eye, is thought to be the major contributing reason for the abolishment of the pay check slash. Papers all over the country took up Paramount's advertised act in asking their people to cut their pay checks from 5

(Continued on Page 3)

ONE OF the greatest difficulties with which our industry has been faced since the days of "The Great Train Robbery," is the utter lack of foresight on the part of the gentlemen who are in control of its affairs. There has been little or no thinking of tomorrow, it has always been today or yesterday.

The industry is in a spot right at this time, due to the class of product it has been turning out for the past 18 months. The full effect of this product, long coming, is right now dealing its heavy blow. The danger is not so much the present but future business, if better type of entertainment is not forthcoming.

IF THE picture business, through bad pictures, ever permits the public to educate itself to the point of thinking it can do without movies, then we are SUNK. And there's no maybe about that. What has taken a few short years to build, will be wiped out; and with very little chance of building back to the peak point.

There HAS been "a picture-going habit." A habit that has caused the public to feel the need of movies as a recreation. A big percentage of first-run houses has been based on that habit, despite star or attraction. A large percentage of the neighborhood and small town theatres has been promoted by that habit. But give patrons a run of bad pictures, pictures that do not supply the entertainment value and the habit goes out the back door, and with it the very foundation of the industry.

IN FORMULATING production plans, producers and distributors should give plenty of consideration to the danger of permitting the public to forget their nearest picture theatre. This rush of meeting release dates and the panic to get something out on celluloid is the wrong formula. Good pictures require a lot of time in preparation, many hard hours of production, and good exploitation brains to sell them.

Our producers should KEEP THEIR HEAD; use all their time and energy to make a product that will keep the gangs coming and bring back the early days.

'Long Legs' Flop New Picture Sought

"Daddy Long Legs," showing at Carthay Circle Theatre, L. A.'s only $1.50 house, is proving a flop. F. W. C. management is feverishly seeking a new attraction. It is believed the picture will close at the end of three weeks, establishing the record for short runs at the house.

German Ziegfeld To Make Pictures

Berlin. — Erich Charell, known throughout Europe as the "German Ziegfeld" in that he has been the top producer of girl shows in Berlin, has cast his lot with pictures. His first, to be made for UFA, is to be titled "The Congress Dances" and will be made in German, French and English.

A New 'Constructionist' On Para. Pay Roll

Now comes the 'pantomime constructionist" on the Hollywood scene.

First of this rara avis is J. Carver Pusey, signed by Paramount to construct pantomime for Harpo Marx, the silent performer of the Marx quartet.

Pusey is the originator of "Benny," the pantomimic comic strip, syndicated by the New York World Telegram.

Educational Sets Program For Year

Educational will launch production of comedy program for next season about June 22, with regular staff being assembled the 15th. E. H. Allen continues as general manager, and layout provides for 18 two-reelers and 13 shorts.

N. Y. Palace On Picture-Vaud Grind

New York.—Due to their inability to get outstanding name acts that can supply drawing entertainment, it is understood Radio-Keith-Orpheum will switch the local Palace into a policy of "feature pictures and five acts."

The Palace is the last stand for vaudeville, and the placing of feature pictures with five acts in the house on a grind, marks the passing of the last two-a-day.

Finances Still Lacking

Although the source of finances for production is apparently still hanging fire, Tiffany Production of California, Inc., Ltd., has been organized to handle production program of Tiffany. Earl Hammons, president of Educational, is named as president of the new organization.

Schulberg Smiles

B. P. Schulberg returned from his Denver conference with Paramount home office execs, covered with smiles. And that's the only story on the big story of the day.

Picture Stocks On New Lows

New York.—Paramount, Loew's, Radio-Keith-Orpheum and Eastman Kodak, hit new lows in the trading on the Stock Exchange yesterday. Warners and Fox held their positions on rather heavy sales.

Radio-Keith had a big play with 20,400 shares sold for a net loss of ¾ of a point on the day, hitting a low of 11¼ and closing at 11⅜. Paramount had 10,000 shares traded with a loss for the day of 1⅛ and a new low of 20⅞, closing at 21. Loew's lost 1⅛ on the 6000 shares traded, with a new low and close of 36½.

Rumania Producing

Bucharest.—The Rumanian Government is financing a group of ten pictures in the Soremar studio here. The first has been completed and the remainder will be made during 1931.

A.M.P.A.S. Directors Meet June 8th

Board of directors of the A.M.P.A.S. meets Monday, June 8th, to elect new members.

Fox Making Inside Deals In Turnover To Indies

New York.—The wholesale turnover of many Fox theatres throughout the country are really not sellouts but "fast" deals being made to defeat several very important items that chain houses have to contend with.

The turnover of these various Fox properties is in the nature of forming subsidiary companies without the Fox name appearing in the deal. The 'buy' is made to look like a sale to an independent but Fox is still in.

This method is hoped to bring about a defeat of a labor situation that is most troublesome, and reduce overhead, as independent operators can buy film cheaper than chains right at this time. Pictures for these houses can be taken out of any national deals Fox may have with Paramount, Metro-Goldwyn-Mayer and others.

'THREE WHO LOVED' POOR 'RECKLESS HOUR' PROGRAM

Story Ruins Good Cast and Direction

"THREE WHO LOVED"
Radio

Direction ..... George Archainbaud
Photography ..... Nick Musuracca
Story ..... Martin Flavin
Adaptation ..... Beulah Marie Dix
Starring ..... Betty Compson
Supporting Cast: Conrad Nagel, Robert Ames, Bodil Rosing, Robert Emmett O'Connor.

"Three Who Loved" originally and more aptly called "Helga," is just another one of those fair little, weak little, program pictures. In spite of the fact that it is very well acted and directed in spots, it presents no great amount of entertainment, lapsing as it does, into mediocrity and dullness long before the finish.

The story, which starts rather promisingly, gives us three characters. Two are bank tellers; one a cheap sport and a thorough cad; the other, a very upright and studious young man waiting for the arrival from Sweden of his beloved Helga, whom he plans to marry.

She arrives and is taken to her aunt's boarding house, where the men live. Helga is a gay, pleasure-loving little soul, but her spirits are soon dampened by her John's constant devotion to his law books.

Bob, the no-good "pal," notes this, and that she is appealing, and invites her to step out. Helga goes about with him often, becomes Americanized and falls in love with him.

In the meantime, John, dabbling in stocks, is pressed for more margin, and just when he is about to make payment on the home he has planned for himself and his love, he is threatened with loss of everything unless he can raise $10,000. The temptation is too great, and he steals—from the cash box of his "buddy."

When John, at the behest of Helga's aunt, requests Bob to keep away from his girl, it is too late. He has already seduced Helga on promise of marriage, and the girl confesses her love for him. Bob is then accused of John's theft, and just as John is about to confess it, he discovers that the double-crosser had no intention of marrying Helga, and in his outrage, lets the man "take the rap" for the crime.

Five years later Helga and John are celebrating the birthday of their little son. John's conscience is troubling him and he realizes too, that his wife is still thinking of Bob. He decides to make a clean breast of it, and tells his wife the truth about the money.

Meanwhile, Bob has escaped from prison. He comes to their house. Helga discovers too, that he never loved her and what a fool she had been. Bob is caught by the police; Helga and John are united in a new love; and there is the promise that he will be treated lightly by the law, since he is able to make restitution.

The first half of the picture is well played, well written—but the latter portion goes completely movie in every way and barely holds interest.

Betty Compson, as the Swedish girl, masters the strange accent, and plays well. Robert Ames is excellent as the glib and treacherous Bob; Conrad Nagle, when not looking into the camera, was O. K. Archainbaud's direction, particularly of the earlier sequences, was very good.

Exhibitors will have to draw heavily on the popularity of Betty Compson for this one. The picture itself is sorely lacking in "what it takes." It rests in quality somewhere between good and bad—it cannot hurt, nor will it help the box-office.

Quick Music

Radio wanted a song number for Bert Wheeler and Dot Lee. Sequence was to be shot in afternoon. Victor Schertzinger knocked one off in an hour in the morning, the pair rehearsed it at noon, and it was shot on schedule.

Warners Cut Dividend To $1

New York.—A meeting of the directors of the Warner Bros. Corp. in Philadelphia reduced the annual dividend on the common shares of that organization to $1 as against $2 heretofore. They declared a quarterly dividend of 25c payable July 15 to stockholders of record June 30.

At the same time a regular quarterly dividend of $1.75 was declared on the first and second preferred stocks, payable July 1 to holders of record on June 15.

The general cut of 20 per cent on all salaries becomes effective June 1.

Within the next two weeks it is stated the company will pay off an outstanding indebtedness of $2,000,000 in bank loans now held by three banks. Harry M. Warner, as president of the corporation, is to take over the complete handling of the finances of the company and will name the directors who are to succeed Walter F. Sachs of Sachs-Goldman and Richard F. Hoyt of Hayden Stone, who have been retired from the board.

Howard Green To Col.

Howard Green goes to Columbia to work on a Jack Holt and Ralph Graves story.

Harold Winston Has Been Signed By Para.

Harold Winston, New York stage director, has been signed by Paramount as a director. His last N. Y. play was "The Brass Ankle."

Garrett On Vacation

Oliver H. P. Garrett, Paramount writer, is leaving for a three months' vacation. He sails from New York June 6th.

Guy Bolton Back

Guy Bolton, Fox writer, is back on the lot after a trip to New York.

Much Credit For Dillon and Cast

"THE RECKLESS HOUR"
First National

Direction ..... John Francis Dillon
Photography ..... James Van Trees
Screen Play ..... Florence Ryerson
Adaptation ..... Robert Lord
Film Editor ..... Haro'd Young
Starring ..... Dorthy Mackaill
Supporting Cast: Conrad Nagel, Walter Byron, Joan Blondell, H. B. Warner, Joe Donahue, Dorothy Peterson, Helen Ware.

Although by no means new or startling, the theme of "The Reckless Hour" has been treated so cleverly that you rarely have the feeling you've seen all of it before. Of course, Mr. Dillon's capable direction plus excellent support he received from the cast, has much to do with this result. All in all, "The Reckless Hour" is entertaining, satisfying program fare, spotted with some very funny dialogue.

A young model gives her love to a wealthy young man, and when he breaks his promise to marry her, she goes away, not telling him that there is to be a child. Her father stands by her, mortgaging their home in order to raise money for speculation, in an attempt to aid her.

When she comes home, her baby having died, she goes to work for an artist friend of her former lover and in a highly dramatic scene, handled admirably and effectively, she meets the latter again and tells him about the child. She refuses his offer to make amends and sends him away.

The artist, already married, asks her to go on a trip with him, but she refuses. Later that day, he learns that his wife has divorced him and decides to marry his model, but before he can ask her, she informs him that she will go on the trip with him if he will place a certain amount of money to her credit. He, not knowing that it is for her father, who has lost everything he owned is much disillusioned and changes his mind about the ceremony.

But it is all finally ironed out, for a happy ending.

Dorothy Mackaill does some good work as the model, especially in the dramatic scenes, speaking her lines with force and conviction.

Conrad Nagel, as the artist, gives, as he always does, an interesting and competent performance.

Walter Byron is fine in the unsympathetic role of the false lover.

Joan Blondell, as the wise-cracking sister of the model, is responsible for most of the laughs, and manages to ingratiate herself still further in the good graces of movie-goers.

Joe Donahue provides more fun as the sister's sweetheart. H. B. Warner holds the sympathy of the audience with his splendid characterization of the father.

Van Dyke For 'Guilty Hands'

W. S. Van Dyke's next directorial effort for MGM will be 'Guilty Hands,' an oriignal murder mystery by Bayard Veiller.

Alice White

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GRanite 9145

THE REPORTER

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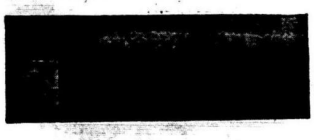

Hollywood Portrait No. 20.—She is a featured player. She and her sister achieved a measure of fame as child actresses in vaudeville. She always took herself seriously. And is even more impressed with herself at the moment. She was a good stage actress. But her picture work has brought forth only a bag of tricks and studied tones. A few have been dazzled by these, but not many. Every director on her "lot," at some time, has fought using her in his picture. She has an omnipresent Mama. She is colorless, unpopular. She is poised. Refined. Conservative. She is flat-chested and mildly pretty. All the trappings of a Sheba cannot give her glamor. Her "attitude" is stifling her latent talent. Her producers are still praying that she will develop into a draw instead of a draw-back.

•

Just heard that one of the contributing factors to the recent battles between a well known producer and his two partners, is the acquisition by the producer of a new yacht. The producer, on his recent visit east, tried to sell his partners the idea that the yacht was a swell place for writers' conferences, etc., and that therefore, the company should pay for its upkeep! The partners couldn't quite see the major stockholders swallowing that and said so. Wherewith, the producer left for the Pacific Coast, in a big huff.

•

Though Ilka Chase was confined to a hospital for a long time before her return here to make a picture at Radio, she has nevertheless been busily manifesting a latent talent. While in the east, she collaborated with Wm. Murray on two plays, one of which is scheduled for Fall production in New York; two screen stories; and an original yarn of her own. One of the screen stories was written around a swell box-office title which is owned by one of the major companies, and may go into production any minute!

Fox Report Shows $9,469,051 Profit

New York.—The Fox annual report, almost three months late, shows that the total income for the company for 1930 was $102,004,827 with a net operating profit of $10,251,837. This statement will be issued by Harley L. Clarke here today.

On the above basis, after deducting $1,046,392 of non-recurring expenses which were incurred prior to 1930, there remained $9,205,435 available for dividends, being equal to $3,64 a share. The net for 1929 was $9,469,051.

Schnitzer Names Title Committee

Radio Pictures is placing such importance to its picture titles that Joseph I. Schnitzer has organized a "title committee."

Members of the group include Gertrude Rigdon, Allen Rivkin, Harry Takiff and Edward Churchill.

The committee sorts titles submitted by studio employees, and includes their own contributions, which are in turn submitted to Schnitzer.

Selected titles are then telephoned or wired to the Radio home office for final "okay."

'Silence' Starts At Para.

Paramount's production, "Silence," with Peggy Shannon, Clive Brook, Marjorie Rambeau, and John Wray in the cast, starts production today.

Over the week-end there remained doubt as to who would receive co-director credit with Louis Gasnier. Max Marcin, originally slated to co-direct, has been ill for several days. Studio executives decided that if Marcin gained in health by today, he would remain on the job. Otherwise David Burton gets the assignment.

Zukor Saves $175,000

(Continued from Page 1)

piece of financing that is saving Paramount-Publix slightly more than $175,000.

The announcement was issued by Paramount in the face of general gloom which has been prevading the home office due to the salary cut and the wholesale let-out of minor employees, together with the new lows of Paramount-Publix common in Wall Street. It is a question whether or not a certain banking group which sold Paramount-Publix short in the belief that it would be able to compel the passing of the dividend by the Board of Directors is keeping the stock at a low level to cover their short selling.

The fight Adolph Zukor made to compel the dividend payment, even though at a reduced rate, may have been influenced by the reports that the contracts that he and certain other executives of the company hold, call for a bonus as long as the dividend rate remains above $2.60 annually. The dividend for the first quarter was $1 a share and three successive dividends of 62½ cents on the balance of 1931 would bring the total for the four on the year to $2.87½ and thus assure the bonus to the executives.

Correction

In Friday's paper we stated that the option on the Radio contract of Douglas MacLean would not be taken up. This is wrong. MacLean has no contract with Radio, is working on a picture-to-picture agreement with the studio and both Radio and MacLean seem contented.

Freuler Defends Double Features

New York.—John R. Feuler, The Big Four head, and a middle west operator, is out with a statement defending the double billing of features. He says exhibitors have found it profitable, and the public finds it satisfying.

In the early days of talking pictures when the demand for pictures far exceeded the supply it was impossible to run double features, but today, with the supply being more than sufficient to meet all demands, it is not more than right that double featuring should be permitted to absorb the oversupply.

Maybe he is right. There is an oversupply of bad pictures and too few good ones. Possibly the sooner we get the bad pictures out of the way, the better.

Edward Everett Horton In 'The Age For Love'

Lead character role in Caddo's "The Age For Love" will be handled by Edward E. Horton. Billie Dove is to be starred and Frank Lloyd will wield the megaphone.

'Peach-O-Reno' For Wheeler-Woolsey

Bert Wheeler and Robert Woolsey will do "Peach-O-Reno" as their contribution to the Radio end of the Reno divorce rage. Locations in Reno.

Hope Williams In Aug.

New York.—Hope Williams will take up her Radio contract in August. Her first will be "Penthouse," an original by John Howard Lawson.

Carey Wilson On 'Gigolo' Yarn

Carey Wilson is working on "Dance, Gigolo, Dance." It will serve as a starring vehicle for Ricardo Cortez at Radio Pictures.

Doris Kenyon Sails

New York.—Doris Kenyon and her son, together with Edward G. Robinson and his wife, arrived in New York last week. Miss Kenyon sails for Europe Saturday.

DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE WORLD
ROOSEVELT HOTEL IN HOLLYWOOD

Col. Holds Two Sales Meetings

New York.—Completing their three days' convention in New York, the executives of Columbia held meetings yesterday in Chicago. The absence of Harry Cohn from the New York and Chicago sessions was decidedly noticeable. Those who were present included Joe Brandt, Jack Cohn, Maurice Goodman, Abe Schneider, Lou Metzger, Al Selig, Lou Weinberg, Hal Hodes, Robe Jackter, Henri Brunet, Charles Mintz, Irving Lesser, Charles McDonald, Milton Hannock and A. Liggett.

Dorothy Herzog Starts Special Writers' Dept.

The Dorothy Herzog Publicity Bureau has inaugurated a new department to be devoted exclusively to news of the writers. Spot news will be shot to the dailies with special stories for fan magazines and motion picture sections.

Sherman To Direct Del Rio In 'The Dove'

Lowell Sherman has been assigned to direct "The Dove" at Radio with Dolores Del Rio starred. He will also play an important part.

Ruggles Combing Schools

"Wes" Ruggles is interviewing youths from local schools for choice part in his Radio production of "Are These Our Children." This, after the list of available boys in pictures were exhausted, in the hope of finding one who measures up to the part.

Lubitsch Arrives

Ernst Lubitsch arrived last night from New York. He may or may not do "The Man I Killed" here. However, he will go into a huddle with Sampson Raphaelson on the story.

Government Tax

(Continued from Page 1)

they did during the war. Therefore they would be compelled to carry the additional burden themselves.

On a basis of $1,000,000,000 annually in theatre admission receipts over the country, it would mean that there would be $100,000,000 come out of the pockets of the theatre chains and individual operators. This added straw would just about break the business entirely at this particular time.

Fred Rothman's
Angelus Typewriter Company
Serving Hollywood's Film Industry
with
TYPEWRITERS
ADDING MACHINES
UNDERWOOD ROYAL
REMINGTON CORONA
Office Machines Corporation
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Repairs
702 S. Spring St. Los Angeles
Tucker 3487

Here's Who's Who Credits On This Week's Shooting At All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Featuring
Columbia Studios						
THE PAGAN LADY	William Dubois	Ben Glasner	Ben Glasner	A. L. Pierce	J. F. Dillon	Evelyn Brent
FIFTY FATHOMS DEEP	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor. Dorothy Howell	R. Chanslor Dorothy Howell	Jack Holt
EX-RANGER	No Credit	No Credit	No Credit	No Credit	Lewis King	Buck Jones
Fox Studios						
TRANSATLANTIC	Guy Bolton	Guy Bolton	Guy Bolton	Guy Bolton	W. K. Howard	Greta Nissen
WYOMING WONDER	Max Brand	Ralph Block	A. H. Cohn	A. H. Cohn	I. Cummings	George O'Brien
WICKED	Gordon Rigby	Adele R. St Johns	No Credit	No Credit	Allan Dwan	Elissa Landi
BAD GIRL	Vina Delmar	No Credit	No Credit	No Credit	Frank Borzage	Sally Eilers
PLUTOCRAT	Booth Tarkington	Wm. Counselman	No Credit	No Credit	David Butler	Will Rogers
Metro-Goldwyn-Mayer Studios						
HORSEFLESH	F. H. Brennan	Chas. Brabin	Chas. Brabin Wanda Tuchock	Willard Mack	Chas. Brabin	Ernest Torrence
SIDEWALKS OF NEW YORK	George Landy Paul G. Smith	No Credit	No Credit	Willard Mack Rob. Hopkins	Zion Myers Jules White	Buster Keaton
THE GREAT LOVER	Dietrichstein The Hattons	No Credit	Gene Markey	E. A. Woolf	Harry Beaumont	Adolphe Menjou
POLITICS	Robert Hopkins	Wells Root	Wells Root	Zelda Sears M. S. Boylan	Chas. Reisner	Marie Dressler Polly Moran
Paramount Studios						
MONKEY BUSINESS	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	W. B. Johnstone S. J. Perelman	McLeod	4 Marx Brothers
THE MAGNIFICENT LIE	Leonard Merrick	Samson Raphaelson	Samson Raphaelson	Samson Raphaelson	Berthold Viertel	Ruth Chatterton
MURDER BY THE CLOCK	Rufus King	Bartlett Cormack Henry Myers	Bartlett Cormack Henry Myers	Bartlett Cormack Henry Myers	Ed. Sloman	William Boyd
SILENCE	Max Marcin	Max Marcin	No Credit	No Credit	Louis Gasnier Max Marcin	Clive Brook Mary Brian
HUCKLEBERRY FINN	Mark Twain	Sam Mintz W. S. McNutt Grover Jones	No Credit	No Credit	Norman Taurog	Jackie Coogan Junior Durkin Mitzie Green Jackie Searl
Radio Pictures Studios						
FULL OF NOTIONS	Douglas McLean	Ralph Spence	Ralph Spence	Ralph Spence	William Seiter	Bert Wheeler Robert Woolsey
THE RECKONER	George Coodchild	Bernard Schubert	Bernard Schubert	Bernard Schubert	J. Walter Ruben	Richard Dix
NANCY'S PRIVATE AFFAIR	Myron Fagin	Salisbury Fields	Salisbury Fields	Salisbury Fields	Gregory LaCava	Mary Astor
FANNY FOLEY HERSELF	Juliet Wilver	No Credit	No Credit	No Credit	Alma Brown	Edna May Oliver
RKO-Pathe Studios						
THE IRON CHALICE	O. R. Cohen	W. De Leon	W. De Leon	W. De Leon	Tay Garnett	Helen Twelvtrees
THE MAD MARRIAGE	Jack Lait	Geo. Rosener	Geo. Rosener	Geo. Rosener	Fred Niblo	Boyd-Sebastian
CRASHING RENO	Nick Darrows	No Credit	No Credit	No Credit	William Watson	Daphne Pollard
TAKE 'EM AND SHAKE 'EM	Beatrice Van	No Credit	No Credit	No Credit	Don Gallaher	June MacCloy
Universal						
DANGER ISLAND	Henry McRae	Henry McRae	Henry McRae	Henry McRae	Ray Taylor	Keneth Harlan
LEATHER NECKERS	James Mulhauser	Francis Martin	Francis Martin	Francis Martin	Harry Edwards	Slim Summerville
LASCA OF RIO GRANDE	Tom Reid	Randall Faye	Randall Faye	Randall Faye	Ed Laemmle	Leo Carrillo
HEAVEN ON EARTH	Ben L. Berman	Ray Doyle	Ray Doyle	Ray Doyle	Russell Mack	Lew Ayres
STRICTLY DISHONORABLE	Preston Sturges	Gladys Lehman	No Credit	Gladys Lehman	John M. Stahl	John Boles
EAST OF BORNEO	Dale Every Don Ryan	No Credit	No Credit	Edwin H. Knopf	George Melford	Rose Hobart Charles Bickford
WATERLOO BRIDGE	Robt. E. Sherwood	Benn W. Levy	Tom Reed	No Credit	James Whale	Mae Clarke
Warner-First National Studios						
WARNER BROTHERS						
BOUGHT	Harriet Henry	Chas. Kenyon Ray Griffith	Chas. Kenyon Ray Griffith	Chas. Kenyon Ray Griffith	A. E. Green	Constance Bennett
CO-RESPONDENT	Roland Pertwee	J. G. Alexander	J. G. Alexander	J. G. Alexander	A. E. Green	Wm. Powell
STAR WITNESS	Lucien Hubbard	No credit	No credit	No credit	William Wellman	Walter Huston
FIRST NATIONAL						
HONOR OF THE FAMILY	Based on play by Belzac	J. A. Creelman	J. A. Creelman	J. A. Creelman Roland Pertwee	Lloyd Bacon	Bebe Daniels

The Hollywood Reporter

Vol. IV. No. 44. Price 10c. TODAY'S FILM NEWS TODAY Monday, June 1, 1931

Gov. Admission Tax

Industry Has Job on Hand Stopping Government Move To Avert A Treasury Deficit

New York.—The fact that the Federal Government is facing a $1,000,000,000 deficit and the Treasury Department is casting about to find some means of meeting this condition leads to the belief that it won't be long before the amusement industry will be facing a Federal Admission Tax of 10 per cent.

Theatre executives in New York have heard that there have been discussions of such a plan in Washington and they are laying wires to prevent the passing of such a measure.

With conditions as they are, operators would find it almost impossible to pass this tax on to the public, as

(Continued on Page 2)

IF YOU think there is a depression . . . get a load of Harold B. Franklin. He won't acknowledge any such situation. He will not permit any one of his managers to think, say, or see it.

Franklin says: "There Is No Depression to a Showman!"

He has his entire organization working on that basis.

The results in a company with such a morale are obvious. Other than an occasional spot, the Hughes-Franklin Theatres are doing BUSINESS.

There are very few who will deny that H. B. is "the best theatre operator in the picture business." Those disputing the point have reasons other than Franklin's ability as a basis for their opinion.

IF YOU require any proof of H. B.'s showmanship and theatre operating ability . . . take the local Mirror. That house had been a beautiful white elephant ever since it opened. First, as a legit . . . Later, crashing with pictures.

Franklin took it over in the face of everyone's warning. He put showmanship in his "front" and general remodeling—used his brains in the decorations—booked pictures that had played EVERY OTHER THEATRE IN TOWN—established a two-bit price policy which he knew would fit every man's pocketbook . . . started from scratch and is doing a standout business SEVEN DAYS A WEEK.

IF YOU wonder WHY Franklin is the brainiest theatre operator, you do not have to look far for the answer. This little Napoleon is Modern . . . meets the problems of today with solutions of today.

He is definite, decisive, a yes-or-no quick thinker.

He loves Aggressiveness on the part of his employees; seeks to build up their Personalities, and encourages New Ideas.

He never fears His Job . . he knows exactly what it is, tackles it squarely and, nine times out of ten, licks it cleanly.

And, we believe all who know him will agree that He Fears Nobody or Anything . . . the Job must be done Right without Interference.

His personal characteristics are worthy of imitation on the part of many in this business . . . especially in the production end. We need more Franklins . . . MORE REAL SHOWMEN!

Headlines

A group of wits recently held a contest to determine which could contribute the most startling headline. One submitted, "America Wars on England"; another, "Human Life on Mars," etc.,—But this one bowled 'em over, "WHITE GIRL MARRIES SUPERVISOR!"

Standard Dir. Sues General and Crew

Through Attorney Roger Marchetti, Standard Casting Director is suing General Casting and and its officers for $250,000 claiming infringement of copyrights.

Ralph Blum, attorney for General, acknowledges the suit with the explanation, "If you can copyright a telephone directory, city directory, etc., then they have a claim for damages, otherwise the suit is silly."

Auten Heads RKO-Pathe Foreign

New York.—Capt. H. E. Auten has been appointed European representative for RKO-Pathe. He has sailed for the other side to meet T. S. Delehanty, head of the export division of the company in London. Capt. Auten was the general manager in America for the B. I. P.

Artists Managers Asso.

The new agents' organization has adopted the name of Artists Managers Association. They will be officed at Vine and Sunset. Monthly meetings on the last Monday of each month will be held at the Beverly Wilshire. Two of the agents who walked out at the recent open meeting have made application to join.

Ed Sutherland Free Lance

Eddie Sutherland will free lance his directorial ability on the completion of his picture "Palmy Days" he is now directing for Sam Goldwyn. Excepting for a few short months, Eddie has been under a Paramount contract for the past year.

Col. Buys 'Blonde Baby'

New York—Columbia Pictures Corporation has secured the rights to Wilson Collison's novel, "Blonde Baby," which is to be produced during the coming season. It is the story of a small town vamp who invades New York to seek fame.

Warners For Shea Houses

Buffalo.—Max Milder of the New York Warner forces, has closed a contract with Mike Shea for the Warner product to play the Publix-Shea houses in northern New York. It will not get into the Buffalo or other first runs downtown on this deal.

Studio Carpenters Hit

Carpenters Local reports only 100 men working against 650 idle. Majority of jobs run one shift.

Leslie-Howard-Para.

Paramount is negotiating with Leslie Howard for two pictures.

N. Y. Operators Cut Salaries

New York.—At a meeting on Thursday of Motion Picture Operators Local 30 of the I.A.T.S.E., the membership voted to accept a cut of 7½ per cent in their salaries for a period of ten weeks over the summer in order to ease the exhibitors' burden. Plan was suggested by William Canavan, president of the I.A., who declared he thought it advisable for booth men to cut 5 per cent where the salary was $60 and 7½ per cent on all salaries above that figure. The starting date of the cut is June 8. It will affect about 9,000 members of the I.A., providing the locals throughout the country follow New York's 306 in accepting the suggestion.

Para. Starts Two In East

New York.—Two productions start shooting shortly at Paramount's New York studio.

Tallulah Bankhead in "My Sin," with Fredric March opposite the star, is scheduled to start June 15. George Abbott will direct.

"Uncertain Women," starring Claudette Colbert, is the other production. Monta Bell directing.

Zukor Saves P.-P. $175,000 In Smart Financial Move

New York.—Paramount-Publix announces that it has retired $750,000 of the 20-year 5½ per cent Sinking Fund Gold Bonds dated August 1st, 1930. The bonds were turned over to the Chase National Bank as trustee. These bonds were purchased in the open market and retired for cancellation in compliance with the indenture under which they were issued which provides for the retirement on August 1st of each year.

The action is two months in advance of the time limit and the fact that the bonds were purchased in the open market, where the price on them on Tuesday was 72, was a shrewd

(Continued on Page 2)

Congratulations to

Carl Laemmle, Jr.

and

Director James Whale

Richard Schayer

Story Supervisor

My Sincere Appreciation

to

Mr. Carl Laemmle, Jr.

for a

Universal Pictures Contract

and to

Mr. James Whale

for sympathetic direction of Myra
in his splendid production of

'WATERLOO BRIDGE'

MAE CLARKE

Here's How on 'Waterloo Bridge'

• UNIVERSAL PICTURES offers "Waterloo Bridge" to you . . to take its place with "All Quiet On The Western Front" . . with "Dracula" and "Seed" . . in this memorable company it belongs. Directed by James Whale . . from the story by Robert E. Sherwood . . with Mae Clarke . . Kent Douglas . . Doris Lloyd . . Bette Davis . . Enid Bennett . . Frederic Kerr.

•

"Waterloo Bridge" is NOT a story of the war . . even though its locale is wartime London and its hero is a young Canadian soldier. Wartime morals, suffering—quickly grasped happiness . . this is the background of "Waterloo Bridge." No drama, either screen or stage—attained greatness without a tremendous, heart-touching and soul-stirring love theme—a story of woman's sacrifice for the man she loved . . of man's devotion to that woman.

Build a drama for women—and you have the secret of successful showmanship . . "Waterloo Bridge" is a woman's love story . . told for women. Women, of all sorts—will love 'Myra.' They will understand her, sympathize with her—cry with her. This character is real . . because 'Myra' errs . . she becomes human. She is a bad woman . . yes—but bad only because necessity has driven her to it . . her heart is clean . . her courage is great.

You'll find nothing mushy or maudling in "Waterloo Bridge"—there is nothing of the 'cut-on-a-pattern' story here—on the contrary you'll find drama to bring you to the edge of your chair . . brilliant, exciting . . senses-arousing drama—drama told in strong language, crackling with excitement . . with the never-old, always-young . . conquest of woman . . by the man of her heart.

Sell Yourself First

Good pictures . . great pictures . . have, at times, flopped, and badly. The answer . . nine times out of ten . . has been—indifference on the part of the theatre manager. He did not believe and, consequently—whatever he did lacked that ring of sincerity and the people he appealed to . . didn't believe.

Believe in "Waterloo Bridge"—

Believe it will give your audience satisfaction—

Believe it is going to get you a great deal of money—

Exploit "Waterloo Bridge" before it opens . . give it a campaign . . give it every trick of show business that you know.

But . . exploit it intelligently . . you can't sell safety razors with the same appeal that you use on gas stoves—study the exploitation possibilities of "Waterloo Bridge."

•

SUGGESTED ADVERTISING LINES

"Just Happiness . . that's all I'm asking for—the right to love . . decently. Maybe I don't deserve it . . maybe it's too late—but doesn't my love for Roy mean anything? Please . . give me—just a little happiness . . . "

The heart-cry of Myra . . the cry of the women forsaken . . as old as the ages—as pitiful as life . . .

But Myra did find her happiness . . . on Waterloo Bridge!

•

THE GIRL THAT MEN FORGOT

a playgirl . . . taking her fun where she found it . . realizing—too late . . a great love comes but once.

Must Myra pay society's penalty—for the rest of her life . . is she not worthy of happiness . . . of the right—to love?

Meet Myra . . . the girl of Waterloo Bridge—you will sympathize with her . . pity her—yes, even respect her!

•

A MAGDELENE AT WATERLOO BRIDGE

Life hadn't been kind to Myra . . kisses she thought given in love turned to ashes on her lips . . arms meant to protect . . had only crushed and hurt—behind her a parade of men . . men who forgot—and passed on.

•

TRALER SUGGESTIONS FOR "WATERLOO BRIDGE"

Where the words "Waterloo Bridge" appear at the beginning of the first and second paragraphs the background is . . a shot of the bridge.

Waterloo Bridge . . . cross-road of the world . . 'round it circle the joy . . the heartaches—of millions of people—London tragic . . beautiful . .

(scene)

Waterloo Bridge . . Prince and beggar—Queen and streetwalker—the brave and the weak . . the honest and the thief have passed over you . . found refuge in you . . .

(scene)

Waterloo Bridge . . life and happiness have come from you—death lurks in the swirling water beneath you . . Waterloo Bridge . . cross-road of the universe . .

(scene)

Myra . . girl of the night—who haunted Waterloo Bridge . . grasping desperately . . at Life . . giving of herself . . in her memory the men . . who took—and forgot—

(scene)

Then . . the war—quick passions tonight for tomorrow we die—Roy the soldier . . clean—decent . . who believed—and found no sin . . in Myra—

(scene)

A boy and a girl . . to her heart she pressed his love . . a love that came too late . . the love she had picked up on Waterloo Bridge—

(scene)

Beautiful . . sympathetic—deep in understanding . . is "Waterloo Bridge" . . a drama of the soul of a woman . . of her sacrifice . . to love—and a boy . . who knew . . yet, for love—forgave!

scene)

•

WHY DID YOU HAVE TO LOVE ME?

I was happy until you came . . you and your innocence—your conventions . . your morals—

•

IN SPITE OF EVERYTHING . . . HE LOVED HER!

that other life . . tarnished with the kisses of many men—meant nothing to him . . she was his—he was hers . . his love would make her . . pure!

•

JUST A SOLDIER'S GIRL . .

they called her . . jeered her—many cursed her—then into her life came . . Love. Honest—decent . . giving all—asking nothing in return!

MAKE ME FORGET . . EVERYTHING . . BUT HIM . . THE MAN I LOVE

she could not tear from her memory that long parade of men . . lovers who forgot tomorrow what they took today.

•

From the day that "Waterloo Bridge" went into production it was destined to be one of the unusual pictures of 1931. Everything worked forward to make this possible—it was that indefinable something that marks, definitely, a creation of a master technician.

That master is James Whale . . whose "Journey's End" was the ultimate in cinemaphotography. Whale has the knack . . the knack of sensing story value . . of understanding players—of bringing out their best. His direction is perfection—because he feels the very situation . . the story he is creating—for the screen. Great pictures . . triumphs of human suffering and understanding—are the combination of everything—story, direction, cast—and each of these James Whale has given to "Waterloo Bridge." A bit of the players themselves . . something of the heart of the director and the author . . goes into the great production—you will find them all in "Waterloo Bridge."

•

Give Mae Clarke a 'break' in your publicity. She deserves it—and this publicity will be reflected in your box-office, in the months to come. Show business is going back to personalities . . Mae Clarke will be one of the new personalities of the screen—within the next year . Her 'Myra' in "Waterloo Bridge" is a performance fans will remember.

Long Hairs Squawk at Orpheum Display

Several complaints have been registered at the Orpheum theatre protesting the scantiness of dress adorning the beautiful model that poses daily in the lobby as a ballyhoo for current showing of Constance Bennett's "Common Law." The model is dressed in a black shawl amidships covering much more than the average shop girl who parades the streets during a short lunch hour.

Some of the complaints have been so emphatic that they threaten to notify the police, which if they take it seriously, would be about the best piece of free advertising the theatre could get. Result of such a move, as claimed by the exploiteurs of the theatre, would draw more male patronage than anything else.

Bachmann To Produce 6; Shooting At Tiffany

J. G. Bachmann, former Para producer and one-time head of Preferred Pictures, has organized Famous Attractions for production of six features. Bachmann moved into offices at Tiffany studios yesterday and will make first picture on that lot. Morris Schlank is associated with Bachmann in the enterprise, with release deal to be set after initial picture is completed.

Roscoe Arbuckle To Wed Addie McPhail

Roscoe Arbuckle and Addie McPhail announced their matrimonial intentions to the crowd at the opening of the Embassy Roof Wednesday night.

'U' Will Produce In Six Countries

Universal has decided to produce one action picture in each of six European capitals. First will be Scotland Yard serial produced in London, followed by one picture each in Germany, France, Spain, Italy and Austria.

Henry McRae leaves the end of August to take charge of the series abroad.

Hersholt's Mother Dies

Copenhagen.—Funeral of Claire Hersholt, well-known European actress and mother of Jean Hersholt, screen star, held last Sunday, drew notables from many parts of Europe.

Studio Theatre Opens

The Hughes-Franklin Studio Theatre opens today with the screening of "The Viking." House is a 300-seat automat of the ultra deluxe type.

I. A. R. Wylie Due

I. A. R. Wylie arrives tomorrow to assist in preparation of script of "Last Virtue" for Radio. Story is an original by the authoress.

'Corsair' At Catalina

"Corsair," which Roland West is directing for United Artists, now on location at Catalina. Picture slated to wind up last of next week.

Trem Eases Up On Trout

Trem Carr gets back to Hollywood tomorrow after a week of chasing trout through the lakes of the high Sierras. First vacation for Trem in two years.

DORIS LLOYD

played

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in

'Waterloo Bridge'

NO MORE CONTRACTS

(Continued from Page 1)

report was so sweeping and thorough, that the producers asked for two weeks' time in which to study the various recommendations presented before another conference between the committees is held.

In recommending elimination of long-term writer contracts, the writers pointed out that such a procedure would obviate repetition of instances where producing companies had been hooked to bad deals in importing writers from other fields, because those writers had not been able to deliver suitable screen material.

Instead of term contracts, the writers recommend working basis where studio or writer give four weeks notice at any time during employment with a company. This "no contract" recommendation can save producers hundreds of thousands of dollars yearly on bad contracts where writers have been found incompetent and allowed to sit out their term on full salary.

In the case of free-lance writers engaged for a single picture, the writers recommend a contract providing for minimum of certain number of weeks to be specified on the contract; without the four weeks' notice clause.

Supervisors, as a class, come in for serious consideration in the writers' report. The scenarists recommend reform of past system where supervisor instructed writer to treat story in certain manner against writer's best judgment, and then blamed writer for inefficiency when production head threw out the script as unsuitable.

Another section of the report carries demand that producers inform all writers when more than one is working on a specific story. This is to eliminate recurrence of instances where a studio has had several writers on one story with resultant breakdown of writer morale when the fact was discovered.

In the report, the writers contend that a screen play or treatment is in the same category as a dramatization of a book, and the writer of the treatment should get such recognition. They demand that screenplay credit be confined to either one or two writers in each instance, with that credit to go directly under main title.

Free-lance writers who present an idea to a studio, and are then engaged to work it out, come in for consideration in the report. It is recommended that standard agreement be effected where writer gets two or four week term to whip story into shape, and if it is not then acceptable to the producer, the writer retains full rights to the property.

Report also includes recommended standard contract for writers on single picture assignments with studios.

◆

FREDERICK KERR

played part

of

Major Whetherby

in

'WATERLOO BRIDGE'

◆

AS PREDICTED!

LEWIS MILESTONE

Wins the Film Daily Poll
For Best Director of the Year
By a Wide Margin

a Selznick client, of course!

THE Hollywood REPORTER

Vol. V. No. 38. Price 10c. TODAY'S FILM NEWS TODAY Friday, July 31, 1931

'NO MORE CONTRACTS'

Writers Oppose Long Term Tickets at Meet With Execs; 4-Week Protection Instead

No long term contracts for writers!

This revolutionary idea was the highlight in recommendations of the writers as presented to a committee of producers last night at Paramount studios.

The gathering marked the first confab of special committees of writers and producers appointed to discuss the recommendations of the writers for effecting definite and sweeping economies in story preparation, besides providing basic foundation for better relations between writers and producers.

During a two-hour session last night, the producers listened to the recommendations of the writers. The

(Continued on Page 6)

Evidence of what length some newspapers will go to "to get" pictures is brought right to our door as follows: This publication sends out a weekly newsletter to 57 papers throughout the country, who in turn render us a similar service. Recently several of this group asked that we include thumb-nail reviews of previews. We thought it a good idea and instead of sending them to a few we included this service to the entire list.

Imagine our surprise on receiving some of the clip sheets, and reading rewrites of our critical comment. Instead of calling some of the pictures right, as we did, they called them wrong. They twisted praise into bits of sarcasm, and where we manifested a slight dislike for the picture they hopped on it with both feet.

•

Studio executives of Hollywood continue to place newspaper people in the same category with bootleggers, stock salesmen, real estate sharps and general hangers-on, in their "shall not pass" rule; with little thought given to the thousands of dollars being lost daily at the box-offices of the country due to reprisals against their studio rulings by the press of the country.

•

◆ A VERY remarkable item appeared in the columns of this paper yesterday. It carried a St. Petersburg, Fla., date line. Our correspondent wired: "Local newspaper have quit writing reviews on pictures shown here in first runs, having grown weary of panning 9 out of 10 films shown for review. Their present attitude is to wait for a good one and then let the public in on their judgment rather than discouraging trade with a show-up of all the tripe being shipped into the first-run houses."

That's a nice howdy-you-do and should give producers and distributors something to think about on a dull afternoon.

•

Howard Hughes and his Caddo company had a good representation on the Film Daily poll of the ten best directors. Their present list carries the names of Milestone, Hawks and Hughes, all mentioned within the se-

(Continued on Page 2)

'Amn. Tragedy' for Local U. A. House

Paramount's "American Tragedy" will have its world premiere at the United Artists theatre here on August 12. This decision was made after the house had decided to go dark for six weeks.

Mrs. Charles R. Rogers Injured In Auto Accident

Mrs. Charles R. Rogers, wife of the RKO-Pathe production head, was injured in an automobile accident yesterday. Injuries were not serious, however, and Mrs. Rogers is at her home under the doctor's care.

Publix Has Buffalo All Bottled Up

Buffalo.—With the certain closing of the deal that will shift the operation of Loew's here to the Shea-Publix management, the latter will then have the Buffalo situation tied in a knot.

Exhibs Offer Screens To Aid Industrial Mess

Charleston, S. C.—Motion Picture Theatre Owners of North and South Carolina have offered their screens to the state to assist in Governors' and legislatures' plans for relieving industrial conditions.

Columbia-RKO Bkg. Deal on Again

New York.—Blanket deal for booking of Columbia pictures over RKO circuit is hot again after being dormant for some time following expiration of last agreement. Negotiations now going on between RKO buyers and Columbia execs here. Rumor is that RKO is offering better terms than last year and Columbia interest revived. Conclusion of dicker expected any day.

RKO has also closed during the current week a similar blanket deal for all Universal product for coming year.

Twelve For Paramount Stages During August

Para hits production peak during month of August with total of 12 features slated to go into work that month. In addition, company has three carried over from current month, and a trio in editing stages.

Skouras Suit Postponed

St. Louis. — Receivership suit against Skouras Brothers by minority stockholders continued to October term of Supreme Court.

Touchdown!

A chatter writer approached Junior Laemmle yesterday with the question, "Who's going to play the Lon Chaney role in 'The Spirit of Notre Dame'?"

Warners Set For Big Stock Boost

New York.—There is a tremendous pool being formed to work in Warner Bros. The same gang that has been in and out of this stock for the last three years. The Wall Street boys figure this is a good time to get the public interest because of the raft of Warner pictures soon to be released that are slated as b. o. winners.

Kinograms With Ad Plugs 1 a Week to 3000 Houses

New York.—Kinograms definitely starts insertion of one advertising subject in each semi-weekly release of its newsreel starting August 28.

Reel claims booking contracts with 3000 theatres through hook-up with Allied States Exhibitors Association, and plan will be worked out whereby advertising sponsors will be advised in advance of every booking for local tieups by dealers or agents.

'Common Law' Breaks Record At Orpheum

The opening matinee of "Common Law" at the Orpheum here broke all records since the first performance of "Cimarron."

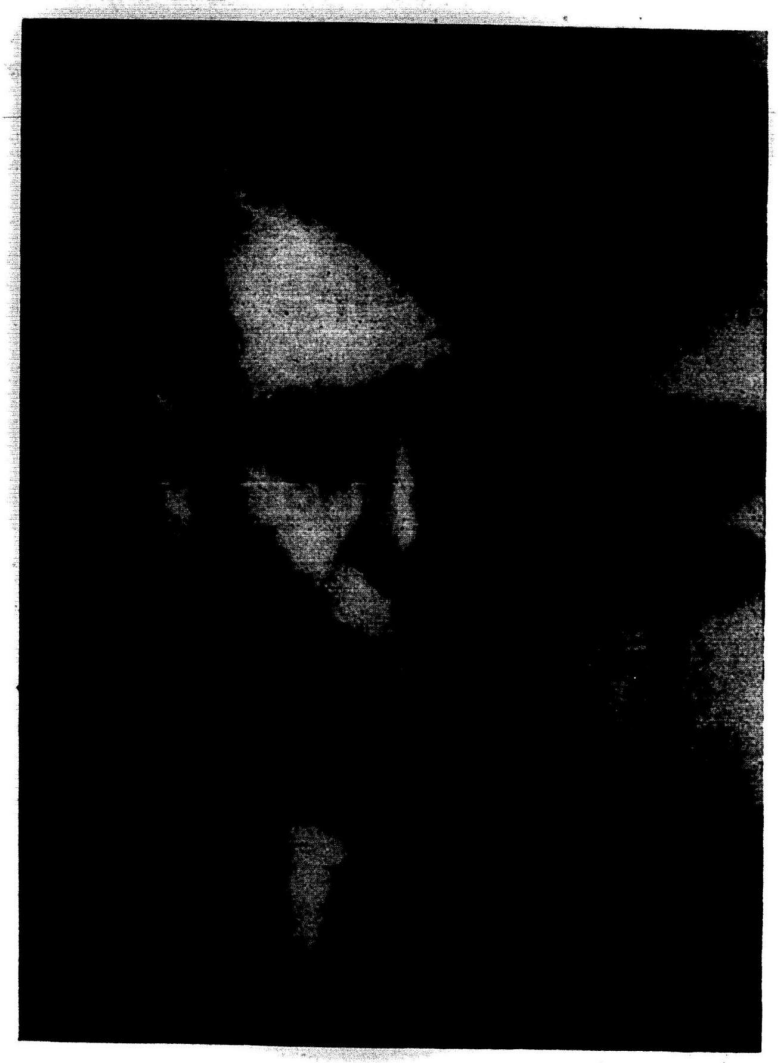
STANDARD CONTRACT OK. BUT OPTIONAL FOR EXHIBS

Washington.—Ruling just handed down by Attorney-General O'Brien okays new standard exhibition contract, for distributors' use, but with proviso that this agreement must not be forced on exhibitors. Theatre owners must be given optional right, says O'Brien, to select individual company contracts in preference to standard document.

Feeling in the trade is that new contract will probably not be generally adopted by distributors, inasmuch as switches in contracts, on basis prescribed by Attorney-General's office, would upset their sales plans for new season, now already well under way in most companies.

Paramount To Go Fox

It is rumored along the Rialto that if the United Artists theatre reverts back to its original owner, the Paramount Theatre will be taken over by West Coast, leaving Publix out of the race in Los Angeles and San Francisco.



JAMES WHALE

Directed

'WATERLOO BRIDGE'

'Journey's End'

Now Preparing

'Frankenstein'

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

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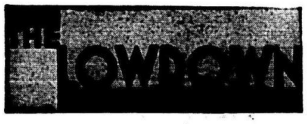

There are several ways of being waked up mornings—or afternoons. But nothing like the usual shaking or calling for George Bancroft. No sir! Mrs. Bancroft has told a waiting world on many occasions, and seriously, that she never calls, clouts, or pulls her George out of bed. She plucks a sprig of orange blossom each morning and waves it ever so gently beneath the Bancroft nose until its sweet perfume arouses him!

•

Harold Grieve has done a beautiful job with the Embassy Roof. The opening night was nine-tenths picture people and one-tenth "public," and it was a great success. Among the dancers under the full moon were Billie Dove, Mary Duncan, Betty Compson, Colleen Moore, Walter Huston, Buddy Rogers, Mary Brian, the Frank Joyces, Evelyn Brent and Harry Edwards, the Victor Varconis, Arthur Lake, Sally Blane, Frank Capra, the Edgar Selwyns, Norma Talmadge, E. B. Hatrick and many, many more. But none had a better time than Doctor Harry Martin, nor the ones who shared his table-hopping.

•

A young picture couple, who supposedly filed suit for divorce a few weeks ago, are evidently going to forget it. Even though each had said "nasty things" about each other and denied any such thing as making up until five o'clock Wednesday afternoon, they nevertheless went to the opening of the Embassy Roof together and cooed all evening.

•

A couple of stick-ups went for Pat Harmon the other night. Pat, who had plenty of rough-and-tumble experience at Vernon in the old days, let fly a flock of one-twos to the visitors' chins. They kissed the concrete and would have stayed, only Pat forgot he wasn't in a fight scene for a movie and started to pull his punches. At the court of nine, the boys got up and scrammed, leaving Pat sore but solvent.

•

The John McCormicks have split high, wide and handsome. Mrs. McCormick is leaving today for Reno. And that's that.

PERCENT. BATTLE RAGES; SHOWDOWN DUE SOON

The year-in, year-out battle over percentage between exhibitor and distributor looks as if it might reach decisive showdown this coming season.

Both exhibitors and distributors seem to agree on the benefits of percentage playing of pictures in principle. Only difference between them is question of what percentage. And that's a big difference, though not insurmountable. Canvass of exhibitors across country indicates that maximum percentage to distributor theatres will stand is twenty-five percent. Either that or fight. With many of them opposed to even twenty-five as picture's cut.

Theatres' claim is that twenty-five per cent or over makes profits just a day-dream and operation of house prohibitive. Distributors contend that from 25 to 50 per cent is what picture should get, probably with memory of late Hiram Abrams in mind, who couldn't think in terms of less than 50 per cent on percentage contracts when he was writing them.

Anyhow, exhibs and distribs still make faces at each other when percentage is brought up, for fear that if they they talked rationally about it, other side would take it as sure sign of weakening and get tough.

Meantime, percentage arguments are holding up plenty of picture buying for next season, in various territories.

Viennese Firm Plans Expansion

Vienna.—General meeting of the Sascha Films to be held here shortly. Ten-fold increase in capitalization is planned. Director-general Schenck will lay before the meeting a production expansion program, raising the company's activities to ten or twelve productions annually. Also scheme for joint production with French and other European producers.

Detective Shorts For Radio Release

Radio Pictures will release series of six two-reel detective melodramas written by Nick Harris and produced by Spencer Bennett. Deal was made through screening of first subject of series, "Facing the Gallows." Harris is slated to appear in each picture, with Bennett directing.

Glennon To Direct Mountie For Monogram

"In Line of Duty" will go into production at Monogram about August 17, with Bert Glennon directing. Picture will be a northwest mountie from pens of L. V. Jefferson and G. A. Durlam.

Sweden To Establish Historical Film Library

Stockholm.—Swedish government has appropriated 1,500 kroner for the establishment of a motion picture library to include all pictures of historical and cultural value.

No Variety Fire

Blazing auto in front of Variety office on Hollywood Blvd. yesterday morning brought out the fire wagons. Many of the crowd that gathered figured the fire in Variety's quarters. There will be no fire sale of Variety ads during the coming week.

Europe Yells For Old West Stories

As a result of inquiries coming into the publishing house of George Putnam and Sons, from French and English picture producers, Wallace Smith, now under contract to Radio, received a letter from that firm to corral all his early western stories and submit them for possible picture rights with the foreign producers.

The foreign producers are dissatisfied with the modern western story now appearing in print and are desirous of securing the old material that made the westerns of a decade or more ago, filled with action and melodrama of that period.

'Average Man' Short Clicks On Orpheum Bill

One of the outstanding features of the all RKO-Pathe program now current at the Orpheum theatre aside from the feature picture, "Common Law," is the Ed Kennedy short, "Lemon Meringue," first of the RKO-Pathe "Mr. Average Man" comedy series. Subject is a by-play of the old pie-throwing comedies ten years ago.

UFA-Tobis Prize Fund For Stories, Scenarios

Berlin.—UFA and Tobis have decided to create a joint fund of 100,000 marks to provide prizes for the best film subjects and scenarios submitted from German sources yearly. Two concerns will reserve the right to buy any of the subjects submitted during the year, even though not prize-winners.

Red Cross Short Covers Wide Range

In addition to scenes from the World War, the new Red Cross one-reeler, "Symbol of Mercy," contains shots of the San Francisco fire of 1906 and the activities of the Red Cross during the Mississippi floods, the Florida hurricanes and the drought-affected areas.

Sylvia Takes The Air

New York.—Sylvia Sidney finished her vacation trip east by plane from Chicago, arriving this morning. Actress here to attend opening of "American Tragedy" among other things.

Penna Exhibs Pow-Wow

Pittsburgh.—Eleventh annual convention of Motion Picture Theatre Owners of Western Penna. will be held in this city October 4-6.

Thelma Todd Can't Shed Name Yet

After Thelma Todd was persuaded to change her professional name to Alison Lloyd for a part in Roland West's "Corsair" at United Artists, Hal Roach consulted his attorney on the legal technicalities of such a move. The attorney advised him that so long as the change did not interfere with the contract Miss Todd now holds with him there would be no reason to take action, but if such a change interfered with the selling of Miss Todd's pictures, then the actress would be responsible and liable to action for damages.

Miss Todd is under contract to make seven more pictures for Roach, and must carry the name of Thelma Todd for the duration of this contract and for the life of the pictures that follow.

Fairbanks Travel Film Slated For United Artists

Douglas Fairbanks is busy assembling travel picture from material secured on recent trip to the Orient and 'round the world. Doug hopes to get five feels of action out of negatives shot, and will add dialogue, music and sound track later.

Picture will be released through United Artists, and public reception will be guide to Fairbanks in production of further travel features he has outlined.

Miniature Moran and Mack To Tour RKO Time

Farina, former colored member of the Hal Roach "Gang" troupe, left last night with his sister Mango for Elizabeth, N. J., where they will appear at the Orpheum theatre for two weeks, then to the Palace for a final okay to follow up the circuit both east and west. The colored juveniles will give a miniature performance of the Moran and Mack team. Booking was made by the Weber office.

Bible-Bangers Burn Over Darrow 'Mystery'

Dayton, Tenn.—Ministerial Association here burned to a crisp by Clarence Darrow's film, "The Mystery of Life." Reverends have publicly appealed to Dayton Christians to stay away from film. If human nature is still what it was yesterday, this ought to mean SRO houses for picture, regardless.

McGuire Going Vaud After Darmour Series

Upon completing his present contract with Larry Darmour, Mickey McGuire will possibly follow the footsteps of the Roach "Gang" kids by making a vaudeville tour. Harry Weber is now angling for a booking, which when consummated will become effecitve the early part of September.

Tradeviews

(Continued from Page 1)

lect few by newspaper critics throughout the U. S.

That's another cheer for the independents and what they are doing to establish a foothold in the highest circles of production.

KEATON COMEDY MEANS BULGING BOX OFFICES

Picture A Riot; Kid Steals Show

"SIDEWALKS OF NEW YORK"
MGM

Direction.....Jules White and Zion Myers
Story .....George Landy and Paul Gerard Smith
Dialogue .....Willard Mack and Robert E. Hopkins
Photography .....Leonard Smith
Film Editors.....Basil Wrangell and Charles Hockberg
Starring .....Buster Keaton
Supporting Cast: Anita Page, Cliff Edwards, Frank Rowan, Norman Phillips, Jr., Frank LaRue, Oscar Apfel, Syd Saylor, Clark Marshall.

Here is one that has what it takes. As a matter of record we are willing to go a little further and state that it has a great big healthy surplus of what it takes. In fact, there is enough in this baby for three good pictures and a couple of two-reelers and a trailer on the side.

It has more melodrama than a gang picture, more heart interest than a romance, as much slapstick as a Laurel and Hardy and more kid stuff than a straight kid picture.

Does this sound extravagant? Well, maybe we do get hysterical when a rare one like this comes along and we're hurrying to tell about the kid that steals the show.

Norman Phillips Jr. is the name, the son of a vaudeville actor who dropped dead on the very MGM stages where his son now brings glory to his name.

He plays the part of a tough East Side kid and what a performance he turns in! When the preview customers filed out of the Alexandria at Glendale last night all you could hear was: "Who was that kid that played Clipper Kelly?" Everybody in the cast is good, but this boy stands out like a black eye on a bride. It's the greatest piece of show-thievery these old optics have picked up since Balboa discovered Hollywood.

MGM may announce Buster Keaton as the star of this but don't let any one kid you, he's just one of the cast. And we consider it one of the wisest Keaton moves for a long time because this picture is going to shoot his stock right into the stratosphere neighborhood.

Keaton plays the part of a timid young philanthropist who decides to reform the tough young eggs of the Bowery by building them a gymnasium. Cliff Edwards is his inseparable pal, on the theory that if a situation is funny with one man in it, it is twice as funny with two. With Cliff Edwards along, it seems the theory works.

Keaton falls for the sister of Clipper Kelly, Anita Page, who is the youngster's guardian. The only way he can win the girl is to save the boy and what a time he has doing it.

On every foot of the film appears the indelible stamp of men who know their theatre, the mechanics and the technique of dramatic entertainment. This goes for the dialogue, direction, story, photography, cutting and everything else.

Mr. Exhibitor, go for this one like an outfielder chasing a line drive. Once again, we repeat, this time in a louder and firmer voice, carrying the very essence of conviction: IT HAS WHAT IT TAKES.

Title It Yourself

Hollywood wisecracker opined the other day that next picture in current wild animal cycle should be one with all-star cast of studio supervisors.

Start 'Big Shot' Ahead of 'Mystery Ships'

After encountering several delays in the starting of "Mystery Ships," RKO-Pathe has decided to shove Eddie Quillan's next picture, "The Big Shot," ahead and is now concentrating all production forces in the preparation for this picture to start at the earliest possible date.

Daugherty Will Do 'Postmistress' Script

Frank Daugherty gets assignment to adapt and dialogue "Postmistress" for Radio. Story, an original by Louis Sarecky, will star Edna May Oliver, with supporting cast including Ivan Lebedeff, Rosco Ates, Ned Sparks and Hugh Herbert.

Para Signs Durkin For Two In Six Months

Paramount has signed Junior Durkin for two pictures to be made by that organization within the next six months. His last picture was "Huckleberry Finn."

Retakes for 'Age For Love'

Although Caddo finished "Age For Love" Sunday, picture goes back for five more days' shooting for added sequences and dubbing musical numbers into sound track. Frank Lloyd, who directed, will handle the added scenes.

Gordon White Eastbound

Gordon White, advertising manager of Educational Pictures, returns east tonight. White has been here for 10 days realigning Educational publicity forces due to addition of Tiffany pictures to company's releases.

Harding Opus Winds Up

Robert Milton will finish "Alias Mrs. Halifax," starring Ann Harding at RKO-Pathe by end of this week. Leslie Howard, O. P. Heggie, Dudley Diggs, Doris Lloyd among leaders of long cast.

Negri Starts Next Week

Pola Negri's first talker for RKO-Pathe, "A Woman Commands," is set to start next week, with Paul Stein directing. Horace Jackson completed the script this week.

Hollyw'd Salary Can't Faze Roland

New York.—Roland Pertwee, English playwright and novelist, horns into Wodehouse controversy with letter to Jack Warner. Roland claims he's not the guy P. G. meant, who went out to lunch and came back to find himself fired. Pertwee assures Jack his treatment at First National was 100 per cent from all angles, even (or especially) the salary. Amount paid him didn't take away his breath, even if Wodehouse's salary left P. G. gasping. It takes more than $104,000 to faze some Englishmen.

'Sob Sister' Starting

Alfred Santell will start shooting "Sob Sister" Monday night at Fox Hills. Linda Watkins and James Dunne in the leads.

Grange Here For Serial

Red Grange, former football star, arrived yesterday to start work in serial for Nat Levine that gets release through independent market.

Oakie In 'Stadium'

Jack Oakie has been assigned spot of featured comedian in Paramount's "Touchdown," which Norman McLeod will direct.

That Chaplin Sec Czech or What?

New York.—Riviera rumors that Charlie Chaplin is making sheeps' eyes at new secretary who is beautiful, brunette, twenty-two and Roumanian, has Carlyle Robinson, personal rep for Chaplin, beaucoup worried.

Reason is, Carlyle cast sec himself, on gal's allegations that she was a Czech. Also spoke several languages. It was the Czech element that put deal over, however, because Carl doesn't trust Roumanian gals around Charlie. They're too-too and so forth. Now, if this Czech turns out to be Roumanian and has been making hay while the Riviera sun shines—well, you can figure the rest out for yourself.

Boles-Hobart Slated For 'Back Streets'

Universal will co-star John Boles and Rose Hobart in "Back Streets." John Stahl will direct, with picture slated to start end of August.

Poland At RKO-Pathe

Joseph Franklin Poland, former story editor of Universal, has been engaged by RKO-Pathe to write an original story, tentatively titled "In The Eyes of the Law."

Switch Sherwood Title

Robert E. Sherwood's story, "This Is New York," changed by Para to "Two Kinds of Women." Phillips Holmes and Miriam Watkins in cast when it starts.

OMAHA HAY FEVERITES NOW SLEEP IN THEATRE

Omaha.—Prize for de luxe exploitation idea of 1931, from standpoint of a theatre, ought to go to Paramount's divisional manager, Cummings. Present super-heat wave gave Cummings idea of opening up Paramount Theatre at night, offering hotel sleeping accommodations for all sufferers from hay fever. Price of admission probably a hearty sneeze.

Inasmuch as house is refrigerated, therefore at least fifteen degrees cooler than any other spot in Omaha, number of hay fever victims has been S.R.O. at house every night. Score or more of turnaways nightly. Prospective sleepers must bring their own cots. Women are assigned to the balconies, main floor reserved for men. Attendants are in charge to see that everything is according to Hoyle. Curfew hour is eleven-thirty. If you're not in by that time, it's too bad.

Hecht-MacArthur Leave

Ben Hecht and Charles MacArthur left last night for New York. MacArthur is vacationing and collaborating with Hecht on a play and two stories. Hecht returning home after his settlement with Howard Hughes.

RITA CARLISLE

played

'The Potato Woman'

in

'WATERLOO BRIDGE'

THE Hollywood REPORTER

Vol. V. No. 37. Price 10c. TODAY'S FILM NEWS TODAY Thursday, July 30, 1931

FOREIGN MARKET SOLVED

Studios Have 'Dubbing' Down To Fine Art With Plenty Hope For Return of Foreign Dough

There is hope for the foreign market. More than hope for the return of the big foreign gross on American-made pictures, this through a dubbing process that has been worked out by the major studios to perfection.

The new method requires the studios to get men and women of different nationalities who can offer the voice personality of our stars. This being done, hit pictures are taken to the projection room and run time and time again for the translators and the cast whose voices are being used for the players appearing in the pictures. Dialogue is written to carry out the story and to fit the lip move-

(Continued on Page 2)

◆ THE motion picture business is probably the only major business in the United States that, so far, has failed to appropriate and spend, annually, millions of dollars for experimental purposes. And yet the picture business, almost more than any other, needs what carefully planned experimental laboratories are expected to yield to their sponsors—novelties, new ideas, new technique, new methods.

●

Every leading industrial concern in the country sets aside huge sums for experimental research. The money so appropriated is consigned to that end without any thought of return, except that its wise, patient, continued expenditure will eventually yield a discovery valuable enough to justify, from a financial standpoint, all that has been expended in the search for it.

Ford spends several millions a year in this manner. General Electric maintains extensive research laboratories and an army of experts, from whom nothing is heard, for months at a time, except when and as they have definite progress to report. The same is true of Western Electric, Eastman Kodak, American Tel. & Tel., International Harvester and a string of other firms as long as your arm.

●

But the experimental spirit—and it is just as rife in this business as in any other—goes begging in filmland for want of recognition and support. Here and there, on the technical and mechanical side of the industry, perhaps, some one is courageous enough to authorize the expenditure of a mere pittance of what should be consistently devoted to such ends. But it is never enough, and these instances are too few and far between to do anything but establish the rule that the business, as a whole and as a matter of deliberate policy, does nothing of the sort.

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On the production side, the need for wise, carefully planned experimentation as an avowed, endowed policy, is as glaring as the absolute absence of it today. Now and then, some individual is strong enough to get his way with a story or a play; produces

(Continued on Page 4)

Rogers Quits ERPI To Join General

New York.—M. A. Schlesinger, President of General Talking Pictures Corporation announced today the appointment of Frank B. Rogers to the newly-created post of vice-president in charge of distribution and public relations. Rogers was latterly sales executive for ERPI, from which position he resigned to join General Talking Pictures.

"In joining forces with Mr. Schlesinger," said Mr. Rogers at the company's offices today, "in the distribution of the De Forest Phonofilm, I did so only after being thoroughly convinced that the users of this sound equipment were benefitting greatly from quality performance and outright saving. Expansion sales policies are now being planned, and developments of the utmost importance to the entire exhibiting field will be announced shortly."

Kelly After New Deal On 'City Lights' For Italy

Paris—Arthur Kelly, of United Artists, is spending a lot of time endeavoring to get Charlie Chaplin into a corner somewhere on the Riviera long enough to induce him to modify terms on "City Lights" for Italy. Steepness of Chaplin's terms said to have caused plenty of headaches for all U. A. product in Benito's bailiwick, south of the Alps.

Uncle Sam Will Refund $402,000 To Paramount

Washington.—Government tax experts have discovered that Paramount-Publix was over-assessed $402,000 for the years 1918, 1919 and 1920. Uncle Sam will make refund in due course.

Para Puts Six In Work Monday

With six features slated to start work next Monday morning, Paramount will break all previous records for starting new pictures on one day. Titles of the new productions to start include: "Stadium," "Notoriety," "Bachelor," "Come On Marines," "Dr. Jekyll and Mr. Hyde," and "Girls About Town."

Vidor to Direct 'Champ'

King Vidor will direct "The Champ" for MGM after returning to the lot from loanout to United Artists. Story is an original by Frances Marion.

Operators Ready For New Contracts

New York.—Out of a total of 695 motion picture projectionists' locals throughout the country, approximately three hundred will negotiate new contracts with exhibitors September 1, when existing arrangements expire. Locals will naturally do their utmost to maintain present wage levels, with exhibitors probably anxious to effect reductions wherever possible, in view of general unsatisfactory box-office conditions all over the country this year.

First Newsreel Theatre Opens Soon In Paris

Paris.—First of the circuit of newsreel theatres planned by Reginald Ford will open shortly in the Rue du Faubourg Montmartre. 'Le Journal,' popular Paris newspaper, is behind the enterprise. Ford was formerly manager of the Jacques Haik circuit of theatres.

'Transatlantic' At Roxy

New York.—"Transatlantic," directed by W. K. Howard, opens at the Roxy tomorrow. Flop of revivals responsible for moving in brand new product in effort to revive business along Broadway generally.

'U' Starting French Talker

Paris.—Universal is about ready to start filming its first French talker version at Tobis-Epinay studios, near this city. First picture will be "The Little Accident."

PLAN TO LIFT RELIEF FUND DEFICIT WITH 2-REELER

The Motion Picture Relief Fund has definitely discarded original idea of producing a feature to promote necessary funds. Tuesday night meeting of trustees and executive committee considered various recommendations for raising money that would eliminate necessity of annual drives within the industry for funds.

Edward Earle, representing the Masquers Club, stated the latter organization was willing to make a two-reel comedy for the M. P. Relief Fund; with latter collecting all profits from the subject. Committee has the Masquers' offer under consideration, besides other ideas that were presented for securing funds to carry on work of the organization.

The Relief Fund requires a minimum of $80,000 yearly to carry on its work of providing for the sick and needy of the picture business. Increased demands for assistance this year finds the organization facing a deficit of around $35,000.

Robinson For 'Mr. Wong'

Warners are planning to star Edward G. Robinson in "The Honorable Mr. Wong," play they just bought from Belasco estate.

THE HOLLYWOOD REPORTER

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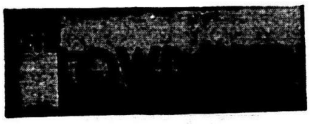


Lynn Fontanne, who told an interviewer a couple of years ago that "a woman's first duty is to be fashionable," appeared at the preview of "The Guardsman" in a red and white striped chiffon dress and coat, which almost trailed on the ground, flat-heeled tennis shoes; and was hatless.

•

Frustration note: Samuel Hoffenstein says he tried to hang himself once, and did rather well—he succeeded in stringing himself up, but when he jumped the rope broke and "then some people came in for cocktails. . . . "

•

We are wondering just how long it will be before Jimmy Durante starts wearing those dark glasses like all the other movie stars do—to keep from being RECOGNIZED!

•

Do you know who the young and famous actor is, who arose to greet a lady approaching his table the other evening, and was in such a polluted condition that, as he arose, went right over backwards and down a flight of stairs, near which his table reposed?

•

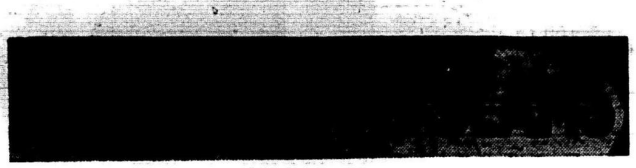
While everybody in town seems to be taking credit for the picture discovery of Clark Gable, the actor himself credits Lionel Barrymore solely, in that Barrymore came to his dressing room during the run of "The Last Mile," asked him to come to MGM for a test and gave him plenty of encouragement when MGM officials soured after screening the test that was made.

•

At a recent preview of a quickie made by one of the major studios, a character that had been killed off in the second, remade his appearance in the sixth reel. Director blames script department and writers. Writers lay it in the director's lap with studio heads still red in the face because of the slip-up.

•

In a frantic effort to snatch gossip out of the air, one of the fan chatter writers decided Sylvia Sidney must have been married ten years. Upon checking with the studio, she was informed the actress was just 11 years old ten years ago.



INDIANAPOLIS

"WOMEN LOVE ONCE"
Indiana Theatre

Star: Holds the attention not rapturously but consistently and finally shocks it when an unresourceful author or director or both finds it necessary to kill a child to bring her erring elders to their senses. Otherwise we have a generally entertaining and convincing picture.

News: Paul Lukas, whose distinction in small roles brought salvos of critical and directorial applause, has not brought that distinction to his recent stardom. "The Vice Squad" was a disappointment, and "Women Love Once" adds to the disillusions with which movie-going is heavy-laden.

"THE GIRL HABIT"
Circle Theatre

Star: As valiantly as Charlie Ruggles toils there were numerous periods wherein at least a mild form of ennui seemed to be gripping the audience . . . we venture the suggestion that Paramount might easily have done better by him in the way of an audible vehicle.

News: It is full of nonsense and unexpected twists. . . . The amusingly improbable sequence of events is less strained than such things usually are, and the humor is much better sustained. The photography is good for laughing only, but there was plenty of laughter at the opening show.

"GOLD DUST GERTIE"
Lyric Theatre

News: The whole thing is farcical, and not very good farce, although some of the situations are laughable.

"NIGHT NURSE"
Apollo Theatre

News: The picture is comfortable entertainment. The humor is light and saucy. The villainy is somewhat tempered, so that one is not unduly aroused to indignation.

Times: . . . is pretty weak on story, but it has plenty of action and some suspense. Be your own judge about this one. I am not so wild over it. The cast is all right, but the story is weak.

Star: . . . You can see the play is packed with human interest stuff and we can tell you it is never dull.

"THE GREAT LOVER"
Palace Theatre

News: . . . This resume of the plot gives no indication of the amusing elements in the story. Mr. Menjou, of course, keeps the whole thing at a gay and light pitch. He has few equals in high comedy on the screen.

Times: I believe that you will like "The Great Lover" because it has been smartly done. . . . The picture is a little long on conversation but it has been splendidly staged, directed and acted.

FOREIGN MARKET SOLVED

(Continued from Page 1)

ments of the players in the casts.

This procedure was tried at the first break of sound but too little effort and care were put into the operation. With all other things failing, producers then went back to the first thought and worked the procedure into perfection.

French, German, Italian and Spanish audiences may now see their favorite American stars in American-made pictures, speaking their own language. And because of this that big foreign gross that has been missing since the advent of sound will be returned to our industry exchequers, with exhibitors all over the world running the types of pictures that rang the box-office bell during the silent days.

This dubbing idea is not confined to any one studio. All of them have adopted the idea with the resultant heavy scramble for voice doubles for the stars. The minor players are not given heavy consideration as to voice personality, but the Garbos, Chattertons and Shearers must be picked with a fine-comb with studios outbidding each other for voice types to fit their big bets.

There is no indication that foreign exhibs or patrons will ask too many questions regarding American stars speaking their language fluently. This was demonstrated with the reception of "Min and Bill," with Marie and Wallie speaking French, German and Italian like a native. Both exhibs and patrons seemingly interested in getting quality American product with starts that have always pulled them into the theatres.

Sylvia Sidney To N. Y.

Sylvia Sidney left for New York last night to spend a month's vacation. She will return to Hollywood then to resume her contract with Paramount.

Grippe Hits Cummings

Jack Cummings, MGM short producer, has been laid up with attack of grippe. Expected back at his desk today.

Monta Bell Going 'Indie'

New York.—Monta Bell and spouse reported about to seek relief from each other's society, in the usual way.

Americans To Make Film For Soviet

Paris.—First move of Soviet government to enlist outside producing talent revealed in announcement that American producing crew, headed by Robert Wren, will shortly leave for Moscow. Soyuzkino, the Russian film monopoly, has contracted with Wren and his associates to produce a picture called "Russia Answers." Probably intended as official Slav retort to numerous articles published in American and European press and periodicals during past year or two, and will likely be elaborate pictorial document to prove that the five-year plan is succeeding.

Scenario of picture is by George L. Dick. French sound equipment will be used, despite reported superiority of Soviet's own recording sytem.

Beyer-McArthur Agencies Combine; May Produce

Casting agencies of Charles Beyer and Arthur McArthur have been combined under firm name of Beyer-McArthur, Inc., with new offices in the Taft Bldg. R. H. Barkalow and Stephen Bull are financially interested, with company slated to produce both stage and screen entertainment.

Besides regular agency, firm has radio department for placing talent on the air, with Hugh Ernst as manager. Latter was formerly with NBC.

Warners Show Profit On Retail Music Sales

After showing a healthy profit in the operation of its 15 music counters spotted in department and five and ten cent stores along the Pacific slope, Music Sales Co., a subsidiary to Warner Brothers, has renewed their leases on the concessions for another year. In addition to this, they plan to open two more counters in the northwest and there in Southern California within the next three months.

High Taxation Hurts Theatres In Holland

Amsterdam. — Picture business throughout the Netherlands generally unsatisfactory last year. Dutch Film Trust, largest circuit theatre operator, reports that receipts were O. K. but excessive taxation more than offset grosses in many instances. General conditions none too good, anyway.

Berlin Theatre Taxes Drop Below Budget

Berlin—Financial reports of the municipality indicate that entertainment tax for 1931 will fall considerably below budget estimate of 12,030,000 marks. Tax collected for April and May mounted to only 1,705,897 marks.

Wampas' Tribute To Shirk

Large majority of Wampas members attended funeral services of Adam Hull Shirk yesterday afternoon. Shirk, veteran publicity man, was one of the organizers of the press agents' association.

Bren Backs Flea Opera

Milton Bren, agent, put up the dough for a single reel of a flea circus. Picture, without sound, is being offered to distributors.

Fla. City Goes Sour On Pictures

St. Petersburg, Florida.—Theatre business is in the doldrums. Business is poor and pictures are poorer. Harry Griffin, at the big de luxe Florida, is putting on piano players, orchestras and dancers in an effort to stimulate trade, but without much success though it has been shown by patronage comparisons that the public wants to see real persons on the stage.

The Alcazar theatre is staging a food show in its lobby this week with free samples of all kinds and many other prizes. Local merchants arranged the booths. But as to pictures "The Maltese Falcon" was the only one here last week that attracted any special attention. The local newspapers have even quit writing reviews, weary of panning the films at the first run houses.

Wilshire-Western May Be Warner First Run

With the New York office in the midst of buying next season's product for the Warner chain of theatres, Moe Silver, head of the west coast circuit, will be unable to decide a definite policy for the new Warner Western-Wilshire theatre now being readied for an early opening. In the event sufficient outside product is not obtained, the new house may become a first run de luxe house for Warner product with the Warner Hollywood and Downtown playing the same picture day and date one week later.

Twenty-four from Peerless 'Sea Ghost' Finishing

Peerless Productions, Inc. will make an original story by King Baggot entitled "Sporting Chance." "Sea Ghost" with Laura La Plante is near completion. "Love Bound," featuring Ralph Forbes and Myrna Loy, goes into work shortly. Company has program of twenty-four indie productions outlined for the season. Production at Tec-Art.

Joe Farnham's Widow Gets Academy Tribute

In the name of the board of directors of the Academy of Arts and Sciences, Harry Rapf yesterday presented to the widow of Joseph Farnham a leather bound copy of resolutions prepared by that organization lauding the work of her deceased husband.

Radio Starts Casting For '13th Guest'

Radio started to cast for "The 13th Guest" yesterday with Ricardo Cortez, Rosco Ates, Kitty Kelly, Joseph Cawthorn, Robert Ames and Ned Sparks already set.

New Serial For Majestic

Theodore Lorch has been the first to be cast for a new 12-episode serial to be produced by Majestic under the title of "The Galloping Ghost." "Breezy" Eason will direct with production slated for August 17.

Ben Hecht In Town

Ben Hecht, novelist and playwright, returned to Hollywood yesterday. Under long term contract to Sam Goldwyn.

[redacted]

That rest made a new man out of Irving Thalberg and that MGM crowd will need a rest when Irving finishes with this year's program. . . . The Clark Gable fan mail at MGM is now larger than any other star on the lot. . . . and to think, a few short months ago, he was an unknown. . . . Horace Liveright leaving for New York tonight. . . . David Burton, the big chief of the lone wolves of Hollywood. Hardly ever see him with anyone. . . . Ted Cook threw a gag party at his Emerald Bay house Sunday. Plenty of gags including Arthur Caesar, Ross Shattuck, Fritz Tidden and Danny Danker.

●

Hugh Herbert going for a swimming pool in the back yard of his Malibu home. . . . Leo Morrison and Bill Newberry have joined forces in furthering their promotion of parties. . . . Looks like Stanwyck will have to do the Harry Cohn picture or fold up. . . . Zeppo Marx, the funniest of the 12 Marx Brothers—at parties. . . Mr. and Mrs. Stuart Collyer June Erwin are back from their honeymoon. . . . We hope MGM puts the "Guardsman" across. Fine picture. Deserves a big audience. . . . Fox has sent "Wicked" back for ten days' retakes. . . . One of the biggest stud games in the U. S. is being dealt at an exec's house at Malibu over each week-end. . . . The laugh hit of 1931-32 will be "Monkey Business."

●

That was a very funny article in a local rag the other evening anent "Mr. Dietrich's" reception at the train. . . . Judge Moe Grossman is in town. . . . Marian Marx has a stupendous new diamond. . . . Lubitsch boxing daily and wearing his trainer down. . . . We'd give our right arm (well, up to the wrist anyway) for a desk like Irving Thalberg's. . . . E. B. Hatrick has MORE FUN! . . . The Hughes-Franklin Studio Theatre is the "de Luxest" of store shows . . and there will probably be many more under the H-F banner. . . . Owen Moore glimpsed sartorially imperfect for the first time. . . Molly Merrick never sees her "castle by the sea" at Carmel.

Talkie Studios In Holland

Amsterdam.—New film company just formed, N. V. Electrafilm Maatschappij, is building a studio for the production of Dutch talking pictures. Gerard Rutten will direct.

Radio To Feature Oliver

Radio is looking for suitable stories in which to feature Lawrence Olivier, recent importation from the stage.

Warners Preparing Musical for Marilyn

Warners' first contribution to the return of screen musicals will be "Her Majesty Love," taken from a German picture of the same name. Joseph Jackson and Henry Blanke will write the American version, while Al Dubin and Joe Burke, who arrived here yesterday from the composing staff of Warners in New York, will write the lyrics and musical score. The picture will star Marilyn Miller.

Hoosiers Like 'Girl Habit'; Matinees Generally Light

Indianapolis.—Matinees light this week with the exception of the Lyric, which featured "Gold Dust Gertie" on the screen and Jim and Walt (local radio favs) and Don Zelaya. Business was often turnaway, people waiting as long as forty and fifty minutes for a seat.

Indiana very poor with "Women Love Once." Even a good stage show could not save this one.

The Palace better than fair with "The Great Lover." Apollo got a good start with "Night Nurse," but whether it will hold up good pace is doubtful.

Business much better than average and building at the Circle with "The Girl Habit" because of Ruggles' draw.

Darrow Gets Lead

Frankie Darrow has been selected by Radio to play the juvenile lead in "Other People's Business."

Tradeviews

(Continued from Page 1)

it, lavishly, even recklessly, and after the critics have hailed it as a masterpiece and an innovation, the company steps forward and takes the bouquets for a foresight that it never, in fact, showed. The picture in question often flops at the box-office or is a disappointment, and as often is a credit to the company and the industry.

And, though they fail to be box-office bonanzas, such pictures put into circulation ideas, methods—new, adroit or daring ways of handling a situation or a character—which soon become the common property of picture-makers to the benefit of all.

●

Such pictures, instead of being the step-children of the studios, should be made under such a deliberate experimental policy and a certain number of them should be made, for definite reasons, every year, as experimental tests for ideas and methods, the value or valuelessness of which can never be determined, as they now are, in 'conference.' The benefit to the industry in every way would more than offset the sums expended in such experiments—benefits in morale, in inspiration, in increased opportunity that are worth as much as dollars and cents in this high-powered picture business.

[redacted]

On The Spot

The REPORTER takes the news for a ride and you get it all "cooked" the next morning—fresh, alive, swiftly written and accurate—Covering all of Hollywood in every phase of the Industry. You can't be Studio Conscious if you don't read The REPORTER.

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'WINE IN THE BLOOD' IS JUST LOTTA MOONSHINE

Dialogue Helps Impossible Story

"WINE IN THE BLOOD"
Radio

Direction .....Victor Schertzinger
Story .....Maurice de Kobra
Adaptation .....Jane Murfin
Screen Play and Dialogue.....
Wallace Smith
Photography .....Roy Hunt
Cast: Adolphe Menjou, Lily Damita, Eric von Stroheim, Laurence Olivier, Hugh Herbert, Frederick Kerr.

"It's about time," said the lady in the taxi with Adolphe Menjou, and obviously in what has come to be known as 'seduced circumstances,' "that you meet my husband."

"Aha!" gurgled this appraiser, "another 'Man in Possession,' sex on a lighter-than-air basis."

But the drama is not quite as simple as that. After Adolphe Menjou meets Lily Damita's husband in the person of Eric von Stroheim and pays 5000 pounds to square things there are a lot of complications.

Von Stroheim is a type of husband probably never before seen on the screen. He makes his wife dig gold so he can indulge his passion for collecting porcelains. When he shows his wife a catalog picture of a 2000 pound piece of porcelain, she complains bitterly; "Now I have to find a man with 2000 pounds." What a home life! When she doesn't produce he beats her with a whip, but a bullet from a servant stops that sort of thing.

Menjou is a captain in the British army and has to go back to Mesopotamia or Irak or Rangoon or some such place. Anyway, the drums beat all the time off-stage and the dusky houseboys propel the fans with their feet.

His young pal, Laurence Ollivier, of Damon-Pythias palship, shows up and do they have a misunderstanding when they discover they are both in love with the same woman and Menjou expresses the belief that her virtue is not any better than casual!

They are at a house party at Menjou's ancestral home in England and who shows up but the Damita widow with a count in tow! Menjou and his pal swear to each other they are off her, but that night she sneaks into Menjou's room and Ollivier finds them together. Is he sore! Well, rawther!

He picks up a gargle of Scotch in one hand, a pistol in the other and takes a wild shot at Menjou. They patch up this quarrel, too, and when the widow Damita is kicked out of the house for her atrocious manners, Menjou goes along with her, presumably to live happily ever after, althis looms as considerable of an achievement.

"Wine in the Blood," we are unhappy to state, is not a good picture as at present constituted. Its defects seem to lie in the story. It is either continental or artistic, anyway we couldn't make much sense to it.

The production is richly mounted and photographed and Wallace Smith has done about as much as could be done for the story with his dialogue.

Easy Phone Numbers

Burton Holmes has cinch phone numbers in Hollywood and New York. In Hollywood, you can call him by dialing H-O-L-M-E-S. In New York, just dial T-R-A-V-E-L-S.

Robbins To Spot Songs For MGM

Jack Robbins, head of the Robbins Music Co., a subsidiary of MGM, is here for a three months period to act in an advisory capacity of spotting songs in forthcoming productions. Robbins will keep in close contact with studio composers and advise on the commercial possibilities of placing songs in screen musicals.

'Washington' Revived; Testing, Casting Soon

Contrary to all reports, Charles L. Forrester and Ray Rockett are going ahead with the production of an epic based on the life of George Washington and will start to cast and make tests within three weeks, according to Forrester. No studio as yet has been selected. Alan Crosland, originally slated to direct, will be replaced with another director, yet to be selected.

Waldron Dialoging Fish Film a la Pete Smith

John Waldron, production executive at the Mack Sennett studios has just completed dialoging the second of a series of one reel fish pictures to be released by Educational under the caption of "Cannibals of the Deep." Waldron wrote and spoke his own dialog.

Gary Cooper Back; Will Do 'Sal' East

New York.—Gary Cooper arrived here yesterday on the Majestic after a sojourn in Europe. He will play opposite Claudette Colbert in "Sal of Singapore" at Paramount's Long Island studio before returning to Hollywood.

Cromwell-Bancroft Back From Shipyard Jaunt

John Cromwell and company, headed by George Bancroft returned from Quincy, Mass., where they journeyed to make some advance scenes for "Rich Man's Folly." The picture will be officially started at the Paramount studios next Monday.

Sarecky Cuts Chatter

Louis Sarecky, Radio associate producer, states that in all future pictures he will supervise, not more than one-third of the footage will be used for dialogue; with action covering the other two-thirds.

Tobin Vacationing

Genevieve Tobin, Universal, visiting in San Francisco between pictures. Last was a loan to RKO for "Woman Pursued." Back to 'U' on her return.

Predict Film War For Canadian Biz

New York.—Gaumont-British appointment of Oscar Hanson as Canadian general sales manager, coupled with recent report of Commissioner White to the Dominion government, charging American concerns with a monopoly of Canadian film business, taken as evidence of concerted British-Canadian drive to break hold of American pictures on Canada, regardless of any government action taken on the White report.

In addtion to increasing number of British productions available each year for Canadian theatres, attitude of various provincial censors toward American pictures is obviously discriminatory in many instances, although held by defenders of the attitude to be an accurate reflection of popular feeling toward many things this side of the international line.

Moran-Mack Mark Time While Sennett Fishes

While Mack Sennett is evading the hot spell by cruising Mexican waters, Moran and Mack are waiting to start their feature-length comedy, which Sennett plans to direct upon his return. Clyde Bruckman and Johnny Gray have completed the story. George Searcy, the original Moran of the team, will work with Charley Mack after having patched up their differences that accrued during the making of their first picture for Paramount.

Filmdom, Society Pack Embassy Roof Opening

The Embassy Roof opened last night to a packed house consisting of the elite of pictures and the social 'greats' of Los Angeles and Pasadena. Eddie Brandstatter, through Harold Grieve, has turned the Roof into one of the most attractive dining and dancing establishments on the west coast.

Novarro For 'Mata Hari'

Ramon Novarro signs contract for co-starring appearance with Greta Garbo in "Mata Hari" today. The player will appear in latter picture while details of further term contract with MGM are being ironed out.

Minor Watson East

Having completed his first screen role in "24 Hours" for Paramount, Minor Watson returned to New York last night, where he will resume his stage work by starting rehearsal on a new play.

McCrea Lead For 'Girls'

Joel McCrea has been borrowed from Radio by Paramount for masculine lead in "Girls About Town." Others in cast are Kay Francis, Lilyan Tashman and Eugene Pallette.

'Boulder Dam' Moves Up

Another Radio picture has been moved up on production schedule. "Boulder Dam" is now set to go into production the end of August instead of a month later, as originally set.

Warner Releases Set To Nov. 7

With several pictures in the scoring stages and 12 features already completed and booked for definite release, Warner-First National is more advanced in its releasing schedule than any of the other major producing organizations.

Release dates for the Western territory of the 12 completed pictures shows "Star Witness" set for August 22; "Larceny Lane," August 29; "Last Flight," September 5; "Alexander Hamilton," September 12; "The Bargain," September 19; "Road To Singapore," September 26; "Penrod and Sam," October 3; "Five Star Final," October 10; "Expensive Women," October 17; "Ruling Voice," October 24, "Side Show," October 31, and "Mad Genius," November 7.

Choruses Being Revived at MGM

The old rehearsal halls that saw much activity during the making of screen musicals at MGM, are having the cobwebs removed by the reverberations of dancing girls and boys in preparation for "Flying High" and "West of Broadway."

The old files of singing choruses and dancers were revived to secure a chorus of 18 girls and 18 boys for the ensemble of "Flying High," which is now in rehearsal under the direction of Bus Berkeley.

Handball Yen Hits Paramount Executives

After considerable agitation on the part of Jack Klein, Paramount studio physical director, the exchequer of that lot okayed appropriations for a handball court. It was officially opened to studio officials yesterday and Klein took it on the lam for many defeats from such players as Mike Levee, B. P. Schulberg and Jesse L. Lasky.

Lindsay Finishes Book, Will Join Marchetti

Now that Judge Ben W. Lindsay has completed his own biographical sketch with the aid of Rube Burrows, political editor of the L. A. Record, the Judge is ready to resume his law practice. He is joining the Roger Marchetti office. The new book is fittingly called "The Dangerous Life."

MGM Buys 'Hot News'

"Hot News," Emil Gauvreau's cross-section of the tabloid press, bought by MGM. No details of cast and director as yet.

Schubert On 'Virtue'

Bernard Schubert has been assigned to write adaptation and dialogue for "The Last Virtue" at Radio. Story is by I. A. R. Wylie.

FOR SALE

One of the choicest Malibu homes for sale, exquisite furnishings. Owner will sacrifice. Box 122, care of The Hollywood Reporter.

THE REPORTER

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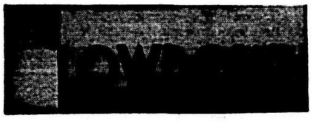

We hear that nothing like Ruth Chatterton's Warner contract has ever been written before. Besides a stupendous salary, the document allows her privileges that even Connie Bennett hasn't thought of; designates the exact spot for her chauffeur to meet her, etc., and supplies her with everything but diamond tiaras.

•

A prediction made in this column several weeks ago, came to pass with the announcement of the Tibbett divorce, and we herewith offer another. Separation, though probably not Reno, is imminent in the home of a well-known playright and movie writer, and his actress wife. The wife is famous as a stage star, but has made one picture. There is no "other woman"—just another case of the w. k. incompatibility.

•

At a party the other night where the company was as mixed as the drinks, a famous stage comedian was present. During the course of the evening he was asked to sing a song. He complied amiably, walked to the piano and began singing—"Just One More 'Nance'!"

•

Because one of the oldest studio press agents at one of the major plants became too friendly with certain directors and stars, the over-officious publicity director with a background of military discipline, gained through his experience during the war, figured the boy was handling the people on the side as free lance accounts and let him go.

• •

Norman McLeod, Paramount director, seems to be a victim of name similarity in the trade and local press. Reporters are continually confusing him with Norman Taurog in dishing out credits for directing assignments. McLeod is now set to direct "Touchdown" for Para, but one writer stated Richard Wallace would do the picture. Latter mistake caused by reporter's confusion with name of Francis Wallace, who wrote the story.

•

If current rumors along the boulevard materialize, Lina Basquette will march to the altar with another cameraman. This time it will be Art Reed, cameraman for Ken Maynard.

NEW YORK CITY

"THE MAGNIFICENT LIE"
Paramount Theatre

Sun: It has its moments and it rates some consideration; but its idea deserves richer, more dramatic treatment than is given it here.

Graphic: As good as most of the film fare dealt out to audiences these summer months, but, compared with the better Chatterton vehicles, it lacks entertainment value.

Journal: Chatterton is much less self-conscious than she has seemed in her previous picture but, unlike her previous pictures, this one gives the impression of having been too hastily assembled and suffers considerably from weak direction.

Mirror: The Chatterton has done some beautiful pictures. This, however, is not one of them. It is vastly disappointing.

World-Telegram: Every once in a while a talking picture comes to town so intelligently acted that, no matter what defects it may have, it must be recorded as a success from the standpoint of entertainment. Such a film is "The Magnificent Lie."

News: In spite of some incredible spots the story is absorbing enough to supply satisfactory entertainment for an hour and a half.

Herald-Tribune: Well acted by the principals and rather well written by its adapters, "The Magnificent Lie" emerges as a slow-paced but reasonably entertaining sentimental orgy of respectable minor merit.

"SON OF INDIA"
Capitol Theatre

World-Telegram: To one unversed in cinema technique, histrionics and plots, "Son of India" seems to be fashioned effort hindered by talking, a dull, spiritless concoction which does justice to no one concerned—not even Mr. Novarro who can get along without turbans and robes.

American: The film is well produced, lavish in its appointments, and the throbbing romance of its story is well calculated to enthrone its star still more securely in the esteem of his feminine following.

Graphic: The star contributes the major share of the film's value with a characterization . . . that is the week's most artistic offering on a local screen.

Times: The picture as a whole seemed designed to give Ramon Novarro a boost along the path first blazed by the late Rudolph Valentino.

News: The story is more dramatic than any of Novarro's recent pictures. Novarro gives a realistic impersonation of the handsome young East Indian.

Journal: A pleasantly entertaining piece . . . Novarro, as usual, invests his romantic role with a great deal of personal charm.

Writer Confab
(Continued from Page 1)

berg in the discussions. While waiting for Thalberg's return from Europe, however, producers compiled detailed list of complaints against individual writers to hold as ammunition in case the writers' committee presented specific instances of unethical practices by the studios.

Writers' committee to meet the producers is composed of Waldemar Young, Martin Flavin, Bartlett Cormack, Benjamin Glazer, Ralph Block and Al Cohn. Producers' committee includes Irving Thalberg, J. I. Schnitzer, Sam Goldwyn, Sol Wurtzel, Darryl Zanuck and B. P. Schulberg.

Tradeviews
(Continued from Page 1)

business they know little about, then you can expect the financial difficulties we find ourselves in now.

"There is not a theatre chain run by a producer-distributor-exhibitor making money today. Anyone of these chains could be making plenty if their theatre operators were permitted to conduct the houses without any interference and their distributing offices would get more money as a result of such operation."

Multiclor Lab To Open In China

A Multicolor laboratory will be opened in China with all equipment to be shipped from here immediately. A staff of lab men will leave San Francisco Friday to install the machinery and work in the plant. Chinese money behind the whole transaction.

Longworth At Para

Bert Longworth, trick still photographer of First National, has taken advantage of his lay-off by joining the Paramount studios in the same capacity.

On Whose Time?

Darryl Zanuck thinks that inasmuch as so many writers are now on vacations, it would be a good time to promote a Writers-Wampas Roast.

Can. Provinces After M.P. Scalps

Victoria, B. C.—Provincial government here have indicated that they will take strong action against the American film monopolies alleged to exist by Commissioner Peter White in his recent report to the Dominion Government. Other provinces may also take independent action. Definite steps not likely to be taken until attitude of the central government at Ottawa with reference to the report is manifested.

Dept. of Agriculture Making Sound-on-Disc

Washington.—Department of Agriculture is going in for sound-on-disc films, 16mm. width. One on sage-making has already been completed and three others are in preparation. Two have to do with forest conditions and one deals with Indian sign-language. Principal outlet is schools and colleges.

American Grind Policy In Bogota A Success

An American motion picture company with offices in Bogota has inaugurated continuous performances from 1:30 to 9:30 p. m. This is an innovation in the local motion picture business and promises to be successful.

'Doorway To Hell' Gets By In England

London.—The British censors have given a clean bill of health to "Doorway to Hell" and it will be released immediately. This is the first gangster yarn to see British exhibition.

Alba Back At Fox

Maria Alba, imported here several years ago along with a string of other foreign actresses, has been re-engaged by Fox to work in Spanish versions.

EXHIBS DEMAND PUNCH AND BREVITY IN TRAILERS

Exhibitors have taken the trailer gag in their own hands in that they are demanding that producers, distributors and trailer companies put more punch and selling points into trailers and cut out all the unnecessary bunk they have been in the habit of using.

The exhibs claim a good trailer is the best piece of advertising a theatre can get. They put it ahead of every other form of advertising, publicity and exploitation, but claim those responsible for the manufacture of present-day trailers either do not know or care about the type material they put in the trailers.

This exhibitor demand for punch and brevity may be the opening wedge for a larger expenditure in salaries for men capable of getting out the proper material. In most instances, this task has been put in the hands of people who have little or no showmanship or the proper judgment of what should and should not go into the best bit of advertising and exploitation a theatre can get.

Lipow Dies In Jugo-Slavia

Paris.—E. J. Lipow, Paramount foreign representative, died in Jugo-Slavia last week. Burial will be in Berlin.

'UNHOLY GARDEN' IS GANG FILM IN SHEIK'S CLOTHING

Direction Adroit; Colman Superb

'THE UNHOLY GARDEN'
United Artists

Director .....George Fitzmaurice
Story, Adaptation, Dialogue .....
Ben Hecht and Charles MacArthur
Photography .....George Barnes
Starring .....Ronald Colman
Cast: Fay Wray, Estelle Taylor, Tully Marshall, Ullric Haupt, Henry Armetta, Lawrence Grant, Warren Hymer.

Those able Chicago historians, les Docteurs Hecht and MacArthur, have substituted the "Algerian Desert" for The Loop in this crime study, but despite the turbans, the sand dunes and the Moorish architecture, the State-and-Madison flavor saturates the offering.

Aided by the skilful direction of Mr. Fitzmaurice, the picturesque locale and the letter-perfect performance of Mr. Colman, the picture makes acceptable entertainment. We doubt greatly whether the authors ever contemplated production of this story away from the pavements, which makes the director's achievement all the more commendable.

The characters fall into their slots immediately after the story switches to the headquarters of the gang which, although located on the desert 50 miles from extradition, is run strictly on the Chicago plan.

We have the pariah doctor, who patches the mutilated gangsters, converses in scientific pedantry and uses his third wife's skull for a tobacco jar, proving by this sequence that murder, like adultery, is always comical outside one's own family.

The comedy-relief wop is there and big tough blundering bozo who mispronounces his words a la Beery in "Secret Six."

But getting back to the story. It seems that Ronald Colman is accepted as the leader of this band of renegades hiding out on the desert and among whom is Tully Marshall, the unsanitary-looking, tottering grandfather of Fay Wray, who at some time in his life has closed a bank with a suitcase.

His loot is hidden somewhere in his room and Colman, whom the police have sent Estelle Taylor to trap, schemes with the gang to obtain it.

The complications that ensue when Estelle falls in love with Colman and Colman and Fay Wray fall in love, can only be cleaned up by a series of murders which are caused by Colman's attempt to double-cross his own gang.

Colman doesn't get the girl. He rides out of her life after giving her the money her grandfather had stolen and returns to face certain execution by his gang's survivors. This is where the Chicago touch was lacking. Had the locale been right he would have got the girl, the money, and a police escort.

Burlesque On 'Twain'

Title for Rosco Ates' next comedy at Radio will be "Never The Twins Shall Meet." Tom Lennon and Harold Schwartz are now writing the story.

Fine Week-End

A certain young man employed by a Culver City studio visited Laguna over the week-end. He tangled with some high-powered fire water that set him on a rampage. The cops could not handle him, and finally he was thrown into the town jail to sober up. He went in Saturday night, and came out Monday morning—still rather dizzy.

Walsh Flirting With Indie Idea

Raoul Walsh, Fox ace director, likely to be one of the next big shots to cut loose from studio alignments and join one of the groups now being formed, which are enlisting some of the leading directors.

Walsh is currently reported to be under a cloud at Fox, where he has long been Number One boy, and may take his departure from that lot at conclusion of "The Yellow Ticket," his next picture.

Film Shortage Brings Old Pronts Out of Moth

The present film shortage caused by double features and reduced production schedules is being accentuated here by a current showing of "Restless Wives," produced ten years ago for the State Right market by C. C. Burr. The picture is being run by a local neighborhood in silent form along with another later feature with sound. The "Wives" picture is featuring Doris Kenyon, Naomi Childers and Burr McIntosh.

McCarey To Join Indies; Picks Russ Novel To Film

Leo McCarey having settled his last picture assignment with Howard Hughes, has joined the independent ranks along with several other leading directors. McCarey's first in this field will be the picturization of Rachel Roubovsky's Russian novel. Title translated in English means "How Are Things?" Story deals with a peasant family during the Soviet regime.

Boleslavsky To Make Another At Radio

As a result of his first directorial effort for Radio, that company has retained Richard Bolslavsky to direct one more picture. Search for a suitable story is now being made.

Louis Cohen On Way

New York—Louis Cohen, in charge of theatre buying and leasing for Fox, left here yesterday for Hollywood.

Swanson Back August 8

New York.—Gloria Swanson sails from France by S. S. Paris, arriving here August 8.

Warners Answer Henley Action

Warner Brothers' answer to Hobart Henley's suit alleging breach of contract and asking for two weeks' salary amounting to $7,000 was in the hands of Henley's attorney, Ralph H. Blum, last night.

That Henley is not a motion picture director and misrepresented himself to them as such is one of the Warner claims in their answer, according to Mr. Blum. The other contention set forth is that Henley agreed to modify his contract, accepting an eight-week layoff at the time specified, with the balance of four weeks to be taken later, and therefore has no proper grounds for his action.

"The contention that my client is not a motion picture director is so absurd that it cannot be taken seriously, in view of the pictures he has directed for Warners, Paramount and Universal since talkies came in," said Mr. Blum, "and especially in view of the defendants' own anxiety to retain his services as a director."

No date has been set for the trial of the action.

'Frontier,' then 'Marcheta' For Dix At Radio

In order to prevent Richard Dix from appearing in two American characterizations in succession, Radio has decided to shove "Frontier" ahead of "Marcheta," which is a Spanish story. Latter will go into production immediately following "Secret Service," now in production.

Third Remarque Story For 'U,' 'Johann Bartok'

Third story by Eric Maria Remarque for production by Universal is "Johann Bartok." Remarque wrote "All Quiet on the Western Front," and later made deal with "U" for delivery of two more stories. Company expects to produce the second, "Road Back," on current year's program.

Cue Shark, Stranglers Start at MGM this Week

MGM will make two sport shorts this week. Ward Wing started direction of group of bonecrushers yesterday for a wrestling reel, and Zion Myers will direct Willie Hoppe in a billiard short today. Pete Smith will dialogue both subjects.

'The Parish Priest' For Headline Co.

Headline Productions' next feature to go into production at the Tec-Art studios will be "The Parish Priest," now being adapted to the screen by the writing staff. Charles Hutchinson will direct.

Smith On 'All Scarlet'

Wallace Smith has been assigned to write the adaptation and dialogue for "All Scarlet," a story by Damon Runyan. Jil Esmond has been the first to be cast for the picture.

Joan Bennett Fractures Hip

Joan Bennett, Fox Film star, is in Cedars of Lebanon hospital today with a fractured hip after being thrown from her horse during filming of exteriors in Stone Canyon yesterday for "She Wanted a Millionaire." As hip fractures go, Miss Bennett will be laid up for several weeks at the best. Physicians undetermined as to possible spinal injuries.

Company is in its third week of shooting, with Jack Blystone directing. Miss Bennet was hurled against a tree when her horse shied and threw her as she had completed a scene.

Fem Lead Delays Start of 'Mystery Ships'

Production of "Mystery Ships," formerly known as "Suicide Fleet," is being held up until RKO-Pathe can find a suitable leading lady to play opposite Bill Boyd. Only others set for the cast so far are James Gleason and Robert Armstrong. Al Rogell to direct.

Erin O'Brien Moore, Byron For Tiff 'Ladies'

Tiffany has signed Erin O'Brien Moore and Walter Byron for leads in "Left Over Ladies." Miss O'Brien Moore was in "Street Scene" on the stage, and under six months' contract to MGM without making a film appearance.

Brown Starts 'Mirage' At MGM Monday

"Mirage," with Joan Crawford starred, starts Monday at MGM under direction of Clarence Brown. Latter just finished remake of "Girls Together," with Miss Crawford in the star spot.

MGM Gets Busy On Wodehouse Original

MGM is preparing screen treatment of "If I Were You," story by Pelham Grenville Wodehouse, otherwise known as "P. G." The author sold the yarn to MGM prior to his now-famous $104,000 contract with the company.

'Branded Men' Next For Ken Maynard

Sixth of Ken Maynard westerns produced by Tiffany carries title of "Branded Men." Story credited to Earle Snell, with Phil Rosen to direct. Picture starts Monday.

Roach To Start Two

Hal Roach will start two new comedies next Monday including "War Mammas" with ZaSu Pitts and Thelma Todd and "What a Boy," apparently taken from "What a Man," with Charles Chase starring.

FOR RENT—MALIBU BEACH
Month of August
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Two W. E. Patent Suits Wait Trial

New York.—Two suits charging infringement of Western Electric patents due to come up in the Federal courts before the end of the year. One is against the Pacent Reproducer Corp. and Pacent Electric Co., in the Southern District (N. Y.) Federal court. Other is against the Stanley Corp. of America, to be heard in the Federal Court for Delaware District.

Players To Phoenix For Fox Theatre Opening

Fox stages gala opening of new theatre in Phoenix, Ariz., tomorrow night. Besides Oscar Oldknow and other FWC execs, company will take along Sally Eilers, Hoot Gibson, Maureen O'Sullivan, Rosco Ates, Billy Bevan, and Jean Hersholt for personal appearances.

Opening feature will be William K. Howard's "Transatlantic." Albert Stetson will manage the house.

'Lubitsch Night' At Carthay Circle

Thursday night will be "Ernst Lubitsch Night" at the Carthay Circle Theatre, where director's latest production, "The Smiling Lieutenant," is in its third week. Lubitsch will appear in person and will be presented with a memento by Fox West Coast Theatre executices as a tribute to his direction. Groucho Marx will act as master of ceremonies.

First Australian All Talkie Finished

Melbourne.—First 100 per cent Australian talkie entitled "Out of the Shadows," recently completed at Australasian Studios, St. Kilda. Producer is Independent Films Pty Ltd. of this city. A. R. Harwood directed and will probably do other pictures for this firm.

Tillotson Will Head New Publicity Firm

New York.—Harold E. Tillotson, recently with Paramount, is in charge of Associated Public Relations Guild, Inc., recently formed to handle publicity for stars of screen, stage and air. Offices will be maintained in London as well as New York.

Eleanor Boardman Lead In 'Dover Road,' Para

Eleanor Boardman has been assigned lead opposite Clive Brook in "Dover Road" at Para. William DeMille will direct, with picture slated to start August 10.

Brock Writing Comedy

Louis Brock is writing original story for the next comedy to star Ned Sparks. The comedian is assisting in the story preparation. Brock's writing is in addition to his job as producer of Radio shorts.

Torres For RKO Personals

Raquel Torres readying an act for personal appearances in RKO theatres, New York, Chicago and other eastern points, this fall. Al Boasberg doing the lingo, Jack Laster the dances and Wynn Hammer supplying music. Harry Weber agency booking.

GERMANS COMBINE TO PROMOTE LOCAL ACTIVITY

Berlin.—The Dacho Association, which is a combination of all branches of the German motion picture industry,try, are opening an office here where those seeking careers in pictures can prove talent by tests made by the association.

On proven talent, the association will make this known to the different production companies who may put in a bid for the services of the novices.

The Dacho is backed by plenty of money and interest themselves in every form of picture activity. They engineered the boycott of Hell's Angels" and "All Quiet on the Western Front."

Advance Campaign Clicks For Indie

As a result of two months' concentrated advertising campaign before the first of the "Torchy" comedy series went into production, C. C. Burr sold or interested forty per cent of Educational's customers for the pictures. The comedies are being released through Educational, but Burr took it upon himself to broadcast a series of teaser pamphlets and letters explaining the possibilities of the pictures and its contents to all exhibitors throughout the country.

Chinese To Make Films In Multiclor For RKO

Three feature-length films, and 13-two-reelers, in Multicolor will be made for the American market by the Orient-Pacific Pictures Corporation. The films will be made in Shanghai, with mixed Chinese and European casts, and will be released by RKO.

The Chinese producers plan 20 fifteen-reel features for Chinese consumption only, all in Multicolor.

Bike Polo Latest Cause For Exhibitor Insomnia

With miniature golf, outdoor bowling, and trout fishing on corner lots on the wane, the inventive concessionaires around Los Angeles have started a new gag to keep people out of the refrigerated theatres. This time it is "Bicycle Polo," which has its certain drawbacks in being too lively a game for adults past forty.

Pauline Wagner, George Chandler In Edu. Comedy

Pauline Wagner and George Chandler have leads in Educational comedy starting this week under direction of William Goodrich.

Para Team Wins Again

The Paramount studio cubs defeated the Burbank Merchants last Sunday by a score of 10 to 9 in an eleven inning session. This victory, however, will not count in the inter-studio league of baseball.

Potel In RKO-Pathe Short

Victor Potel has been added to cast of RKO-Pathe comedy, "Selling Shorts."

Page Sid Grauman

Rear forecourt of the Hollywood Egyptian Theatre is now being used as an outside patio for lunches and dinners by the Pig 'n Whistle Cafe. Latter is getting big play, with increase from six to sixteen tables within a week.

'Dive In' To Be Title of MGM Short

Title for MGM's aquatic contribution to the prevalent pre-Olympic cycle of Sport subjects has been titled "Dive In." The cast includes several of the American swimming and diving champions with dialogue written and spoken by Pete Smith, and will be ready for release within the next month.

Home Talent Clicks At Local Box Offices

The contest now being conducted by the Southern California circuit of Warner theatres for local screen talent for pictures has more than compensated the operators for the effort. Box-office receipts at each theatre have shown a decided increase over any corresponding period of the theatre's operation.

KNX Will Lead New Air Chain

KNX is slated for originating station of North American Broadcasting system, latest radio chain that will operate in the ten western states. Guy C. Earl, Jr., former publisher of the L. A. Express, is president of the new concern. Chain starts operations within 30 days, with number of stations in the west lined up.

Rose Hobart Stays; New York Trip Off

Rose Hobart has cooled on New York trip, and stays here to wait production start on "Heart and Hand" at Universal. Player had yen for sights of Broadway bright lights, and at one time threatened to walk out on term contract with 'U.' Last week, Carl Laemmle, Jr. fixed up any chance of player's desertion by granting month's leave for eastern trip. Then Miss Hobart decided to stay here.

Radio Preparing Third 'Chic' Sale

The third "Chic" Sale comedy for Radio is being prepared under title of "Cock a Doodle Doo." Louis Brock will produce the short, with Mark Sandrich directing. Aileen Carlyle and Bud Jamison assigned spots in the comedy.

Dmitri Ostrow To Coast

New York.—Dmitri Ostrow, writer signed by Fox, leaves for coast today.

[redacted]

First

GETTING all the news while it is news is a Big Job in this Industry—because "news" changes so fast. But The REPORTER prints it the next morning—Production, Distribution, Exhibition, Financial, Foreign or Industrial — Covering the whole works!

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The Hollywood Reporter

Vol. V. No. 36. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, July 29, 1931

WRITER CONFAB DATE SET

[redacted]

◆ WE HAD a chat yesterday with a very smart theatre operator, an operator who has made a success of every theatre he has taken under his wing. We got him started on chain operation and his slant should interest you.

●

"There is nothing wrong with chain operation. We have always had it, always will. It is a necessity and has been, since the early days of pictures. Finkelstein & Ruben, Saenger, Jensen and Von Herberg, Gordon of Boston and others operated successful chains long before the majors took hold of things, and they made a success of them.

●

"The trouble with the so-called chain operation of today as practiced by the producer-distributors is they do not conduct theatres as theatres, but run them as a subsidiary of the studio and exchanges. No theatre chain will ever succeeed under such a handicap. Because the sales manager wants this or that picture to get the break on play dates and time, should be no reason why the theatre should be compelled to switch bookings around to suit these desires. A good exhibitor knows best when and where to spot a picture to get the best audience appeal. Exchange managers or studio executives do not know this, could not know it.

●

"A chain operator is told to give this or that company so many percentage dates, because the sales head wants to go to that company and ask for the same break in his houses for their pictures. This picture swapping has gone on to such an extent that few theatres are left with any Saturdays, Sundays or holidays for the run of rental product and pictures are booked in such a manner that subjects of the same type follow one after the other, getting patrons fed up on pictures that with the proper spacing would all get money.

●

"The rise or fall of our entire industry is based on the box-office take, and when producers and distributors began to meddle with that take, in an attempt to operate a branch of the

(Continued on Page 2)

That 42- Carat Greeting

Marlene Dietrich's husband has presented her with a forty-two carat diamond, declares Walter Winchell, demon columnist.

Federal Auditing Now Hundred Pct.

New York.—With the addition of Radio Pictures on their list of checkings, the Federal Auditing Service, is now checking 100 per cent for the major producers.

The Federal Auditing Service is headed by Arthur Kane, with John C. Ragland its general manager.

'U' Books Product To Five Circuits

New York.—Universal has closed booking deals for next season with the five largest national circuits. Universal productions will be shown in Publix, Warner, RKO, Fox and Fox West Coast theatres during the coming year.

Revival of 'Sunnyside' Takes Dive At Roxy

New York.—Another revival flops along the main stem. "Sunnyside" (Fox) shoved into the Roxy in lieu of other product, or maybe because of hot weather, grossed forty-five thousand on the week, meaning plenty of red.

Hughes-Franklin Gets Two Kansas Houses

The Hughes-Franklin chain has opened the Tivoli in Kansas City and have purchased the Strand Theatre in Manhattan, Kansas. Both will be operated under "Rick" Ricketson.

Plan Unit Shows For Warner Houses

New York.—Warners have completed plans for the production of unit shows for their theatres. Units will be made up by Artists' Bureau here, according to Warner statement.

Brown Leaving Saturday

New York.—Hiram Brown, head of RKO, leaving for Hollywood at the end of the week.

Both Sides 'Heeled' With Ammunition For Meeting At Para Studios Tomorrow

First get-together of committees representing writers and producers is set for tomorrow night in executive conference rooms at Paramount studios. Initial meeting will likely include preliminary discussions on recommendations of the writers to handle story material more efficiently, and will map out program for future conferences.

Delay in setting date of the first meeting after first request of the writers was excused by producers with statement they wanted Irving Thal-

(Continued on Page 2)

Warners To Make Pictures In England

London.—Jack Warner has closed all arrangements for the making of a series of Warner pictures in England. Pictures to act as their quota product and in addition, may get an American release through the Warner exchanges and houses.

William McGann and Houston Branch have been called from Hollywood to write and direct the product made here.

Shortage of Pictures Closes U. A. Theatre

The United Artists Theatre, de luxe first run in downtown Los Angeles, closed last night for at least six weeks. Lack of box office pictures responsible for the fold.

Selznick-Milestone In Cosmo Studio?

New York.—It looks as if the Selznick-Milestone company may have a New York studio is the deal they have on with Metro-Goldwyn-Mayer (who hold the Hearst lease on the property) goes through.

Broadway feels that Wanger is a cinch to join the combination if and when he gets his Paramount settlement.

MGM Gets Talkie Rights To 'Smilin' Through'

New York.—MGM has completed purchase of the talking picture rights to "Smilin' Through." Picture set for Norma Shearer.

Hanson Canadian Sales Head For Gaumont-British

New York.—Oscar R. Hanson has been appointed general sales manager for Canada of Gaumont-British with headquarters in Toronto.

WARNERS WILL START 5 AT BURBANK ON SEPT. 1

Five pictures will be put in production at the Warner studios at Burbank on September 1. This will be the opening gun on the 58 pictures yet to be made on their 1931-32 program, as 12 have already been completed of their total of 70.

The first five to go on the stages are "Safe In Hell" and pictures starring Marilyn Miller, Lil Dagover, Winnie Lightner, Charles Butterworth and James Cagney.

Writers are being drafted back to the studio starting Monday. Joe Jackson, J. Grubb Alexander, Harvey Thew, Maude Fulton and Ray Griffith have received the call. Others will be called during the next week.

The first picture on the new season's product will be "The Star Witness," released August 22.

Fox-Hearst After Pathe Newsreel

New York.—The Fox-Hearst newsreel interests are negotiating for the rights to produce Pathe newsreel and have made a definite offer. Hiram Brown has matter under advisement.

[redacted]

BELIEF IN A *FILM* NEWSPAPER

Who are the people for whom The Reporter in its first year printed several thousand pages of film NEWS . . . spent thousands of dollars for cable and telegraphic tolls on news . . . maintained NEWS bureaus and correspondents in 7 foreign countries . . . "covered" the entire motion picture world more completely than any paper in the field?

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TODAY'S FILM NEWS TODAY

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'GUARDSMAN' SPECIALIZED HIT 'DRAGON' GOOD SHOCKER

Lunt-Fontanne Dialogue Glitters

"THE GUARDSMAN"
Metro-Goldwyn-Mayer

Director .....Sidney Franklin
From Play by.....Ferenc Molnar
Screen Play.....Ernest Vajda
Continuity .....Claudine West
Photography .....Norbert Brodin
Film Editor.....Conrad A. Nervig
Cast: Alfred Lunt, Lynn Fontanne, Roland Young, ZaSu Pitts, Maude Eburne.

Here, my friends, is a picture to send critics about their business with the firm conviction that "it's a good world after all." Almost completely faithful to its play-self, "The Guardsman" offers an hour and more of sheer delight for the sophisticates. The artistry of Lunt and Fontanne, the sparkling dialogue will exhilarate such an audience, but we cannot predict any such stimulation for the great unwashed. Even though its broader moments brought gales of laughter, there is no denying that the appeal of "The Guardsman" is highly specialized and therefore limited. We hope we are wrong.

The story can be told in a few words, but it's psychological twists and turns are something else again. A pair of actors, married to each other, are at the squabbling stage. Each is vain, conceited, seemingly completely absorbed in self. Yet the man is deeply in love with his wife, and knowing her string of ex-lovers by heart, fears to lose her any moment for she, when not looking in the mirror these days, is day-dreaming, playing Chopin and giving general evidence of desiring a lover.

The husband, frantic with jealousy and determined to test her, devises a scheme whereby he masquerades as a Guardsman, resplendent and massive in his uniform, and courts his own wife. He overcomes her "resistance" which is rather weak, spends a precious, romantic night with her, and when the time comes for him to reveal himself, is met with gales of laughter and the positive assertion that she knew it was he all the time. Just whether she really did or not—we are left to guess, but the husband seems convinced.

Now this, of course, is a fragile and oft-used theme. But never has it been manipulated with the satire, the shadings and the general excellence possessed of "The Guardsman" as a play or picture. This retentive mind detected bits of "horse-play" and facial exaggeration which were no part of the original version, but the former was probably injected for the delight of the masses, and the latter can no doubt be "cut" or excused on the ground that the medium is a new one for its stars.

Alfred Lunt and Lynne Fontanne repeat with the same perfection their stage performance of this play. Supporting cast, which boasts Roland Young, ZaSu Pitts, Maude Eburne and Herman Bing, very good. Sidney Franklin has done a fine, intelligent job with the direction and the combined work of Ernest Vajda and Claudine West is something to get excited about. Don't forget Ferenc Molnar—he WROTE it.

Mr. Exhibitor, "The Guardsman" is grand entertainment. It is beautifully made, perfectly acted. It brings two of America's finest actors to the screen. It is a delightful, amusing story. BUT its stars are new, and its theme is not for your Aunt Annie from Dubuque—nor for the kiddies. You must get behind this from the angle of your own audiences as you know them—and really build for it . . . otherwise another swell picture will bite the box-office dust.

LeBaron's Teeth

Bill LeBaron, genial production head of Radio Pictures, did a little overtime in the dentist's chair Saturday. He had 14 teeth jerked, three at one sitting and eleven a bit later.

Weekly What's What Mimeo For MGM Execs

Weekly mimeographed bulletin for production executives will be put out by MGM. Idea is similar to one in force at Paramount for the past three months. Para bulletin contains short synopses of stories under consideration for purchase by the company; reports on new plays; highlights of current fiction; brief notes on the New York stage; and flash news of activities in other studios. MGM will follow the Para layout in its bulletin.

Radio Starts Dix And Another This Week

Two productions get under way at Radio this week. "Secret Service," starring Richard Dix, starts tomorrow under direction of J. Walter Ruben. "Other People's Business," with Seth Parker and his radio troupe, will go into production Friday.

Menzies-MacKenna Will Each Solo Now

The co-directing team of William Cameron Menzies and Kenneth McKenna has been split by Fox when that organization decided to elevate both men to solo directors.

Dunne-Ames In Radio's 'Should Wives Work'

Irene Dunne and Robert Ames have been cast for the leads in the Radio production of "Should Wives Work?"

'The Cheat' Starts Aug. 15

New York.—The Paramount production of "The Cheat" with Irving Pichel and Tallulah Bankhead will be placed in production August 15 at the Astoria studio.

Lillian Gish Returning

New York.—Lillian Gish is due back here next week from Italy. She has no picture plans for the present.

Anna May Wong Grabs Top Honors

"THE DAUGHTER OF THE DRAGON"
Paramount

Director .....Lloyd Corrigan
Story by.....Sax Rohmer
Adaptation and Continuity .....Lloyd Corrigan and Monte M. Katterjohn
Dialogue .....Sidney Buchman
Cameraman .....Victor Milner
Cast: Anna May Wong, Warner Oland, Sessue Hayakawa, Bramwell Fletcher, Frances Dade, Holmes Herbert.

For those who like good meaty shockers, the kind that cause the old lady in the next seat—a perfect stranger, mind you—to scream giddily, throw her arms around you and sprinkle your vest with beads of cold perspiration, "Daughter of the Dragon" will do very well.

Very little in the line of physical menace has been overlooked. Violent death by means of gunfire, poison, acid and dagger is liberally scattered through every reel.

The picture practically stars Anna May Wong and marks her first presentation to the talking screen. She looks fine, gives a consistently good performance and seems to have put herself in line for bigger and better things.

Unhappily the same cannot be said of Sessue Hayakawa. He offers a very good version of Sessue Hayakawa, but as the Oriental operative of Scotland Yard he is not so convincing.

Miss Wong is the daughter of Dr. Fu Manchu, in which latter role the proprietary rights of Warner Oland are maintained. When Dr. Fu dies early in the picture his daughter becomes the custodian of the solemn Oriental oath to remove from the earth all the male members of the Pertwie family, played by Holmes Herbert and Bramwell Fletcher.

There are complications when the Chinese beauty falls in love with the young Englishman she has sworn to kill and even more complications when the sworn enemy of the Fu family, Hayakawa, falls in love with her.

Once the scheme of murder is established the story moves briskly and works up to a splendid tensity, with Miss Wong dominating the action throughout, hindered not at all by frequent changes of clothing which give her an opportunity to display more dazzling sets of pajamas than could be found in all Shanghai.

The "never the twain shall meet" rule is enforced to the letter and Hayakawa and Miss Wong die tragically and effectively, each cheated of love.

Lloyd Corrigan's direction is excellent. So are the photography and the work of the supporting cast.

On the strength of its novelty alone, an exhibitor should have no trouble in putting over this one. Hayakawa still has a following among the older screen fans and Anna May Wong can be sold as one of the most startling and different of exotic screen personalities.

Feed, Shows For Notre Dame Talent

The Notre Dame football aggregation were introduced to Universal executives, players and the general press mob at a luncheon spread for several hundred on Stage 20 of the Universal studios. Following this, became the guests of the Chinese theatre last night, with the Hollywood Playhouse slated to give the boys a free show next Thursday night.

Prison Expert Will Advise On 'Gallows'

Robert Tasker, former writer on prison conditions and a recognized authority on this subject, has been engaged by Universal to act as technical advisor on "Gallows," Roland Brown's initial directorial effort for this company. The story is also authored by Brown.

'Mary Makes A Call' For Carroll-Rogers

After completing the retakes for "Personal Maid" under direction of Lothar Mendes, Nancy Carroll will be co-starred with "Buddy" Rogers in "Mary Makes A Call."

Four More Signed For 'Secret Service'

Nance O'Neill, Frederick Burton, Gavin Gordon and Harold Kinney have been added to cast of "Secret Service" at Radio.

Radio Title Changes

Radio has changed the title of "Fanny Foley Herself" to "Maw." "The Sphinx Has Spoken" becomes "Wine in the Blood" and "Woman Pursued" will get a label a bit more sexy, to be decided later.

MGM Dropping Guy Shy

Gus Shy goes off MGM contract list this month, with company not renewing option. The comedian has been writing comedy gags and sequences for features while waiting for an acting assignment.

FOR RENT—MALIBU BEACH
Month of August
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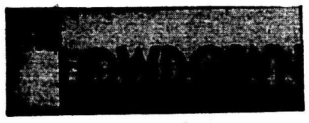


A well-known executive never allows his marriage to depress him, while his wife is not exactly chained to the family hearth either. At the moment he is enamored of a rather robust comedienne, while an actor and art director seem to be vieing for the affections of Madame.

•

Changing the name of Thelma Todd to Alison Lloyd, at this date, is really the height of something or other. Especially if it is true that the reason is to take away the "aroma of comedy." We can think of quite a few famous stars off-hand who graduated from comedy to dramatic roles, and suffered nothing from the "aroma." Among them are Gloria Swanson, Bebe Daniels, Pnyllis Haver, and Carole Lombard.

•

Edna May Oliver has a beautiful house in Beverly. Miss Oliver has a butler who drives to her home each morning in his little Ford. Miss Oliver didn't like the idea of having a little Ford parked in front of her beautiful house, and told him so. Whereupon, the butler walked up the street a few doors and asked the owners of another house if he could park it there. They said O. K. Neither Miss Oliver nor the butler know that the Ford now reposes daily before the home of a famous director and his wife bearing the same name.

•

All ye femmes who are tres furious with Sylvia for some of the goings-on in Liberty, hark to the Lowdown. The real offender is James Whittaker, who is ghosting the stories. Not that Sylvia shouldn't have authorized the yarns in the first place, but the fact is that the masseuse is NOT completely cognizant of the meaning of many of the phrases, and innuendos made by Whittaker—she is not by any means familiar enough with the nuances of English (as used by Mr. W.) to understand the ire some of the articles have aroused. Maybe she wouldn't care. But the fact is that Whittaker has long had a great big case of "sour grapes" on the movies and movie people, and the consensus of opinion is that his conduct in this matter is "unethical and LOUSY!"

INDIANAPOLIS

"HUSH MONEY"
Apollo Theatre

Times: "Hush Money" is good theatre . . . Dan Emmett is the sort of a detective who is not a comedy strip or a boob . . . as played by Douglas Cosgrove—well, Cosgrove walks away with the picture.

News: It is a pleasant little picture, sometimes even an enjoyable one. The question whether crime pays should, by this time, be settled by the Bennett girls. At least, it does for them, in glad tidings from the box-office.

"A SON OF INDIA"
Palace Theatre

Times: After seeing Ramon Novarro in "A Son of India," I know that the India reflected here is only a movie man's wild dream. Novarro is guilty of over as well as underacting. The fact is, the story isn't so hot. The story as well as the cast left me cold. Be your own judge. If you like this movie idea of India, then that is up to you.

News: It is all very sympathy-invoking and at the close it grows postively tearful. You'll indulge in a bit of self-ridicule if you enjoy "Son of India" as heartily as did this reviewer, but you'll like it nevertheless. "Son of India," besides being the sort of program picture that makes a theatre manager's life endurable, is entertaining and a good romantic vehicle for the popular star.

"A HOLY TERROR"
Lyric Theatre

News: It is a picture to delight the hearts of small boys and grown-ups who have never been able to satisfy the desire to own a ranch and ride a horse thereupon.

Comerford After Fox N.Y. Houses

Mike Comerford has put in a bid for the 35 Fox houses in Up-State New York. These to be added to his chain of Western and Central N.Y. houses.

New Para Policy

(Continued from Page 1)

were forced to ship pictures East when minor retakes would have improved the quality one hundred per cent.

It is most evident that Paramount means business when execs state that "time and money will be expended for a better quality of product."

First picture to come under the new order of things is "Personal Maid," produced in the Long Island studios under the direction of Monta Bell. With two prominent members of the cast now in Hollywood, besides Nancy Carroll, who had the star spot; retakes and added scenes for the picture will be made here by Lothar Mendes, who arrives tomorrow.

Metro-Goldwyn-Mayer has long been the outstanding organization in "making them right" after getting preview reactions. Remake system has been in effect at MGM for several years, with many acknowledged flops getting hospital treatment through retakes to turn them into healthy box office attractions.

Although competing studios have tagged MGM as the most expensive negative producer in town, it is an acknowledged fact that the company's distributing gross and picture net during the past two years has been the envy of the industry.

Warners Wilshire Rushed for Opening

Warner's new theatre at Wilshire and Western will open September 15 instead of October 15 as originally planned. Present conditions of available help caused by depression in building circles has made this possible by working a double crew in building the structure.

Throat Infection Fatal To Adam Hull Shirk

Adam Hull Shirk, veteran publicity man and writer, died yesterday morning from a throat infection. Shirk was one of the organizers of the Wampas, and at one time headed the Para studio publicity department. Shirk's demise is the first fatality in the ranks of the Wampas. The organization will attend the funeral in a body.

Wallace Smith Batting Out New Story for Radio

Holding the record for delivering more original stories than any other one writer on the Radio lot, Wallace Smith is now writing another yarn with subject and contents secretly guarded.

"Strange Interlude"

(Continued from Page 1)

wisdom of starring her in it at this time. Shearer's name might help the play, but would the play help Shearer? Until this can be safely settled, or some other destiny worked out for O'Neill's mastodonic opus, "Strange Interlude" will remain the studio stepchild.

Keys Does Chevalier; Chevalier Does Keys

London.—Audience at the Piccadilly Theatre the other night got a surprise when Nelson Keys, having completed his imitation of Maurice Chevalier, had the spotlight switched to the stage box—to disclose a smiling Maurice seated watching the show. Keys then passed up the Chevalier boater to Maurice, who proceeded to imitate the imitator. Difficult to judge whether Keys' caricature of Chevalier was better than Chevalier's caricature of Keys imitating Chevalier!

Schmelling Picture A Berlin Knockout

Berlin. — The Schmelling-Stribling fight picture is doing a tremendous business in two local houses.

"Rango" is in its sixth week and still going strong. "Monte Carlo" is drawing big in its third week.

There is no production in the studios. All producers standing by awaiting new developments in the financial crisis of the country.

Garvey Out At Fox; Plans To Freelance

Lew Garvey, who for the past seven years has been connected with the Fox studio publicity department., has resigned to open an office of his own as free lance publicity writer and exploiteur. He is succeeded by Ken Whitmore, formerly of Warner-First National and Paramount.

Garver Preview O.K.; Seek Permanent Title

Oliver Garver, unit press agent at the Paramount studios, became the proud father of a new son born last Sunday night at the Cedars of Lebanon hospital. Until a definite title is decided upon, Junior will be known as "Mr. X."

Second Radio Pictures Broadcast; Cortez M.C.

Radio Pictures' second Laffeteria program will be broadcast over KFI tonight from 7:30 to 8. Ricardo Cortez is spotted as master of ceremonies, with Dorothy Lee, Rosco Ates and Rochelle Hudson slated to perform before the make.

Brenon In Friday; Next Stars Astor

Herbert Brenon returns from New York Friday, and starts preparations for his next directing assignment at Radio, "Daughters of Joy," with Mary Astor starred.

Tradeviews

(Continued from Page 1)

duction can be made. The things that will lure the public back to the movies again are (a) faulty sound, (b) poor parking facilities, (c) too much sex, (d) not enough mother love, and (e) lobbies without chewing gum machines.

THE Hollywood REPORTER

Vol. V. No. 35. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, July 28, 1931

NEW PARA PROD. POLICY

Pictures Failing To Click At Previews Will Be Sent Back To The Stages For Retakes

"We are going to give more time to our productions, and if the pictures are not right after previewing, they will be remade until they meet with our satisfaction." Thus did Jesse Lasky, production head of Paramount, advise the industry that Paramount is out for the best possible quality in its pictures.

The attitude of Para, as set forth in the statement of Lasky, is the direct opposite of the policy pursued by the company during the past ten years. The organization has been proud of a record that they have always met all release dates. This system has resulted in a condition where B. P. Schulberg and his production staff

(Continued on Page 2)

'U's' Big Push

The Universal preferred hit a new high for the year on yesterday's market with a top of 57⅞. The fact that 'U' is clear of all bank loans and with no outstanding bond obligations lends favor to the stock.

GROUCHO MARX
Answers
"WHAT'S WRONG WITH THE MOVIES?"

For years, us writers (what the hell?—I can typewrite with four fingers, including the thumbs) have been reporting, at so much a word, What's Wrong With the Movies. It seems there were hundreds of reasons, such as faulty sound, the star system, too much sex, not enough mother love, poor parking facilities, a lack of mother love and lobbies without chewing gum machines.

Despite these shortcomings (and I have mentioned only a few) business was fine. Mammoth cinema palaces were springing up in towns that still hoped to get a railroad station. And customers trampled over each other in their eagerness to see anything on the screen that moved and talked.

•

In the meantime, the movies have done away with the major faults that have given us writers so much to talk about. There is no more star system, because the stars aren't much more magnetic at the box-office than the minor players. The sound is perfect —perhaps too perfect, because every syllable can now be understood. Sex (dat ole debbil) has been practically discarded; your car is now parked free; mothers and their love have been elevated to the place they deserve on the screen; and chewing gum is now available (along with chocolate bars, aspirin and shaving soap) in all the best theatre lobbies.

•

Now, so far as the movies go, everything is simply swell. The only thing that happens to be wrong is, unfortunately, the public. The good people (damn them) seem suddenly to have decided not to go to the picture shows. God knows where they do go. They certainly don't go to the legitimate theatres. They don't play miniature golf (ask the man who owns one). They don't go to bed and, judging from business conditions, they don't go to work.

From this, gentlemen, only one de-

(Continued on Page 2)

No Million For Washington Epic

After working for more than five months on story treatment and preparations to film an epic based on the life of George Washington, Ray Rockett and his confreres have deferred the production until a later date or at such time the financiers deem it advisable. The project reported to have been financed by Philadelphia and Washington capitalists was budgeted around the million dollar mark, with Alan Crosland slated to direct.

Eugene Zukor To Europe On New Theatre Program

New York.—Eugene Zukor, head of Publix maintenance department, leaves for Europe late in August to survey the status of the company's theatre construction program in England and on the continent. Zukor will be in England in time to attend the opening of the new Paramount Theatre in Newcastle.

Pan Pays $40,000 for 'Talking Wire' Device

Arthur Whitson, inventor of the new "Magnetic Talking Wire," has relinquished all his rights in the process to Alexander Pantages for a reported figure of $40,000. Pantages with John P. Mills will form a company to manufacture the process and market it.

New Animated Method Patented In New York

New York.—F. Lyle Goldman has patented a new method for the production of animated cartoons. It is said his method will reduce the production cost at least 50 per cent.

The system consists of a combined printing and double exposure process.

Fox-Tobis German Deal Does Flop

Berlin.—The deal that was set on three or four occasions for Fox and Tobis Klangfilm to combine production forces for German pictures with production in the latter's studio, has flopped entirely with no chance of resurrecting it.

Floyd Gibbons, Quinn Ryan Descend On Hollywood

Floyd Gibbons, loud speaker for the National Broadcasting company, and Quinn Ryan of the Chicago Tribune arrived in Hollywood last Sunday night. They are here for a short vacation.

Con. Lab. Holders File Suit In Del.

Wilmington.—A suit has been filed here in the Superior Court seeking a permit for the stockholders to examine the books of Consolidated Film Industries in an effort to find out the reason for the company passing the dividend on the common stock. The shareholders also want to know all about H. J. Yates' salary.

The stockholders' committee is headed by James E. McPherson and L. J. Conell.

Fannie Hurst Escapes Drowning In Europe

New York.—According to the Cosmopolitan Book Corp., Fannie Hurst had a narrow escape from drowning in Scandinavian waters when the boat she was on was shipwrecked going from Gothenberg to Stockholm.

Miriam Calls It Off

Miriam Hopkins, contract player at Paramount, has decided to separate from her writer husband, Austin Parker, now under contract at RKO-Pathe. No action for divorce will be taken by either party at this time.

'INTERLUDE' CAUSES EXEC WRINKLES ON MGM LOT

"Strange Interlude," Eugene O'Neill nine-acter that brought the aside out of the camphor to theatrical fame, is admittedly a knotty problem at MGM. With property on their hands, execs are said to be wondering whether it was worth the acquisition.

Admittedly highbrow under any kind of treatment, if original drama and its import is to be preserved, its audience value for hinterland and tules is beginning to be questioned. Even in big centers, only 'cultahed' support could be counted on, with the peasants probably flocking to opposition houses, or wondering what it was all about if they succumbed to a star name on the marquee.

Play was originally bought for Norma Shearer, but both Miss Shearer and Thalberg probably dubious as to

(Continued on Page 2)

Carl Laemmle, Jr. Ill

Carl Laemmle, Jr. is now conducting the destiny of Universal's production from a sick bed at home.

Don't Waste Short Product

Thirty to Forty Millions a Year Spent by Exhibitors for Shorts With Many Having a Lack of Appreciation of Their Values

by Fred Quimby

●DURING the past year, through the use of one-reel and two-reel productions, many exhibitors have added an extra day's receipts to their week's business.

Many more could have done the same things—and still can. Lack of appreciation of the money possibilities of short product is solely responsible for their failure to do so.

Neglect of opportunities to capitalize junior features is occasioning losses of possible box office revenues sufficient to pay a substantial percentage of the theatre's annual film rental. And these opportunities will continue to be neglected by the score until appreciation of values is much more widely established.

197 Shorts for Metro - Goldwyn - Mayer

8 PITTS-TODD COMEDIES (2 reels)
6 DOGVILLE COMEDIES (2 reels)
8 BOY FRIEND COMEDIES (2 reels)
8 OUR GANG COMEDIES (2 reels)
8 CHARLEY CHASE COMEDIES (2 reels)
8 LAUREL-HARDY COMEDIES (2 reels)
4 HARRY LAUDER COMEDIES (1 reel)
13 FITZPATRICK TRAVELTALKS (1 reel)
12 FLIP THE FROG CARTOONS (1 reel)
12 SPORT CHAMPIONS (1 reel)
6 FISHERMAN'S PARADISE (1 reel)
104 HEARST METROTONE NEWS
"THE GLOBE TROTTER"

As matters stand now, short product is generally being wasted. Much more quality and value are being put into it than is developed at the box-office. It is being allowed to loaf, instead of being put on a schedule of hard work.

And the habit of motion picture theatre management is to consider short product a part of the program rather than a means of making money. Its value is supposed to be intangible rather than measurable. It sits at the table by a grace of being a member of the family, but when distinguished feature guests are present, it has dinner early in the kitchen and afterward is rushed quietly up the back stairway to bed.

Exhibitors probably spend thirty or forty million dollars a year for short features. But not one in ten makes definite plans for getting a direct return from his investment. The average belief seems to be that junior product is incapable of producing revenue itself and hence does not justify thc ightful consideration.

It is this attitude, probably, which is responsible for the mistaken notion that the safest spot for a weak short feature is on the program with a strong feature and that the most productive work a first class short feature can do is to bolster up a weak feature. Good shorts have saved many a show, but their greatest value never will be realized from playing nurse to sick feature pictures.

This is akin to the old idea that the weakest photoplays should be played on the normally big days of the week, usually Saturday or Sunday. The crowd would come anyway on these days, it was once argued, so why not make more profit by playing cheaper product?

That was all right until it was discovered that apparent capacity business could be substantially increased by strengthening the Saturday and Sunday programs. Good pictures seemed to MAKE THE WALLS STRETCH. Nowadays, the exhibitor who doesn't know this is too old fashioned to understand what his theatre's possibilities really are.

The real showman is buying short features with the intention of making direct and substantial profit from them. He uses them to attract CHILDREN'S TRADE at regular shows. He puts on special KIDDIE MATINEES, composed almost exclusively of shorts. He has found that they often are the deciding factor in influencing patronage.

This type of showman buys his short features carefully. Because of their drawing power, in proportion to price. he finds them his most profitable investment. Obviously, his short feature booking is done carefully and with discrimination. He leaves nothing to chance.

The backbone of his policy is publicity. Laurel and Hardy do not sneak into and out of his theatre, unannounced. By heralding their coming, he gives their popularity full opportunity to reflect itself in theatre attendance. He expects Laurel and Hardy, not only to aid importantly in entertaining an assembled audience, but also to assist materially in assembling the audience.

The live showman has definite expectations of his short features. He buys them for a purpose—and he sees that they fulfill that purpose. He puts them to work. He gets every dollar of value that can be wrung out of them.

The important thing is that he starts out by hiring them to fill a vacancy on his theatre staff. His attitude is that they can justify themselves only by producing revenue. He isn't looking for intangibles. What he wants is product that will shed its coat, roll up its shirtsleeves and do things. He doesn't need fillers, but he does have a lot of use for fillers.

We need to expect more from short product. We need to impose much heavier obligations upon it—to demand that it show a profit, or make way for something which can.

And this means that it must be given a fair chance to prove itself—that it shall be advertised and exploited along with the feature—that the public shall be given an opportunity to patronize it.

Put on this basis, nationally, exhibitors' earnings from short features should pay an important percentage of their film rental bill during the next year. For today, good short product is the biggest undeveloped gold mine in the motion picture business.

COMPARE M-G-M SHORT SUBJECTS

with others in the industry. This is what you'll find–

M-G-M SHORTS ARE KNOWN NAMES–

You can put every one of these Shorts in electric lights. They belong!

HAL ROACH DELUXE Comedies

LAUREL-HARDY (8)
No other comedy name draws like this pair! Advertise 'em like features and watch the grosses grow!

CHARLEY CHASE (8)
Consistently great releases have built him into a top-notch draw on any program anywhere!

OUR GANG (8)
They're better than ever! New ideas, new faces, new heart-tugs! They bring the young folks in as well as the adults.

THE BOY FRIENDS (8)
Never a new series to draw such exhibitor response. Audiences demand more of these merry comedies.

ZASU PITTS, THELMA TODD (8)
What Marie Dressler and Polly Moran are in features this pair will be in short subjects. They're great!

FITZPATRICK TRAVELTALKS (13)
The travel films that have won leadership by popular vote! M-G-M brings you the best!

M-G-M DOGVILLE COMEDIES (6)
We've got bigger and better plans for this laugh series. M-G-M's hot dogs are a draw on any marquee!

SIR HARRY LAUDER (4)
Imagine bringing this great drawing personality to your public with his favorite songs and stories!

M-G-M SPORT CHAMPIONS (12)
Headliners only! Names that belong in lights! The sports world in grand action talkies!

FISHERMAN'S PARADISE (6)
The first one was brought back to Broadway three times! That's a record for a short. A smart series!

FLIP THE FROG (12)
"Ub" Iwerks is the pioneer of all cartoon shorts and his "Flip the Frog" has more fun than anything he's ever done!

HEARST METROTONE NEWS (104)
The super-newsreel of the newspaper, the radio and screen, with which is incorporated THE GLOBE TROTTER.

METRO-GOLDWYN-MAYER

***Shorts*—but SWEET!**

FEATURIZE YOUR SHORTS

Producers Are Putting Feature Quality in Shorts—Exhibitors Should Give Same Garnishments

by Stanley Bergerman

● SHORT SUBJECTS must be further "featurized."

In the face of torrid competition, perhaps, exhibitors are educating their customers to expect tremendously more for their ticket-money—and the battle is on to give it to them. Double-features, lavish stage presentations, vaudeville, beauty contests, fashion shows and the rest of the garnishments are the vogue even in the suburban fourth runs, and the trend toward "fattening" picture-house programs is decided and well defined.

Longer shorts on these programs are not necessarily the solution. The future short and the one that will solve the program-fattening problem is that one which brings feature quality in story, player, and production down to its short-reel size, and that is precisely what we are doing at Universal. The comic-strip policeman who tossed hucklebery pies at still other comic-strip policemen through two reels will no longer fill the bill.

Variety, as always, is the by-word of the short field. We must have diverse, genuinely funny, coordinated stories with varied, capable players in the comedies, and a greatly enhanced assortment in subject matter in the scenics, travelogues, "strange phenomena groups", the sport films, and the others. The serials today are confronted by the greatest opportunity that the industry has ever offered them, but then, serials are an "industry" in themselves.

The sound era is obviously the prime explanation of the transformation. The talking film brought about a confused condition, a few years ago, in the days of its inception. I do not think the most rabid loyalists will dispute that. The box-offices, in those days, were jingling dollars virtually because of the mechanical novelty of the new type of entertainment. We half-settled down to transplanted musical comedies, bed room farces, and talking, and "the patient needed attention". Programs began to be tiresome—but that was the lull before the deluge. Soon the motion-action-sound-talking-pictures began to go into the theatres and so did the ticket-buyers. The fans demanded that the theatres make good on their electric-sign announcements, "MOTION pictures", and they are beginning to do just that. As a result the fans ACTUALLY ARE NOT GETTING ENOUGH OF PICTURES.

They should emphatically receive their desired fattened programs in "short features", and that enhanced, improved "short feature" is destined to crowd out all of the present unorthodox program-fillers, as it logically should.

We cannot make comedies that the children frown upon while the grown-ups laugh. That has been one of the great evils of the talking picture, and we must see that there are no more long-faced kids curled up in theatre chairs while some sophisticated two-reeler or other is being projected in front of them, obviously for the edification of their fathers and mothers. In making shorts for practically the entire world, we have found always that the audience reaction of child and grown-up alike can be stimulated simultaneously by any properly made comedy.

The old day of the weighted-down film salesman who held a brief-case full of short subjects behind him to overcome sales resistance "in case of emergency," has passed into oblivion. The needs and demands of the short field are as highly specialized, as important, and as exacting as the feature business these days—and it is up to the producers to deliver "short features" to the fans—"special delivery and as per order".

201 Short Reels for Universal

52 Two-Reel Comedies

13 Shadow-Detectives
Two reels each

26 All America Sports Reels
One reel each

13 Dangerous Jobs
One reel each

13 Strange As Is Seems Series
One reel each

26 Oswald Cartoons
One reel each

4 SERIALS

Battling With Buffalo Bill
12 episodes, 2 reels each with Tom Tyler, Lucille Browne and Rex Bell. Directed by Ray Taylor

Danger Island
12 episodes, 2 reels each with Kenneth Harlan and Lucille Browne. Directed by Ray Taylor

The Airmail Mystery
12 episodes, 2 reels each

Heroes of the Law
12 episodes, 2 reels each

Action—Tomorrows Answer for Short Reel Production

by Al Christie

● "STYLES are due for a quick change in the comedy field", states Al Christie, producer of feature pictures and short comedies for many years, "and if my opinion is right, action will be tomorrow's answer to the question which is puzzling all of the comedy producers today."

Christie, in scanning the horizon of the coming year of production and exhibition, especially in the comedy field, thinks that styles change in the comedies even more rapidly than they do in the dramatic picture division. "There have been times when general trends in the picture business were first noted in the short comedies, and it might be so today", believes Christie.

"Right now there's a real movement on for more action and less talk, and I think this will apply especially to the comedies. With action comedies coming into their own, studio sets will give way more and more to outdoor locations, for action requires plenty of room for fast movement.

"No more can two comedians face each other for a whole reel and give you the contents of a Joe Miller joke book and get away with it, or waste ten minutes tossing ice cream cones into each other's faces, trying to outdo each other with facial contortions while the audience suffers.

"It used to be the speed of the comedies in the old silent days that made the audience, both young and old, like them—and that speed must be put back", is Christie's firm belief, and he states that he will see to it that the rule is followed in his own product for the season.

"If comedians insist upon talking," he says, "let them talk on the run, only stopping at short intervals. The Westerns have proven that the chase can be made popular again, so let's have some good old fashioned comedy chases and rides to the rescue.

"And while on the subject of action and pep, let's keep them young. Audiences like young people because they suggest romance. If you'll read any bunch of letters to the magazines from motion picture fans you'll see the general tone of requests is for getting out of the rut of disagreeable subjects and into romance and happiness and laughter.

"And so I say, "Keep 'em young and keep 'em moving."

UNIVERSAL SHORTS FOR SHOWMEN

Again Universal Leads!

Down the history of show business—

Universal leading the parade of 'shorts'

SLIM SUMMERVILLE COMEDY SENSATIONS

and not only Slim—there are George Sidney and Charlie Murray . . . Eddie Gribbon and Daphne Pollard—and Oswald the Rabbit!

Christy Walsh - All American SPORT SHORTS

The biggest names in sport today: Notre Dame Football Team, Pop Warner, Vincent Richards, Babe Ruth, Dr. Walter Meanwell and Charlie Paddock.

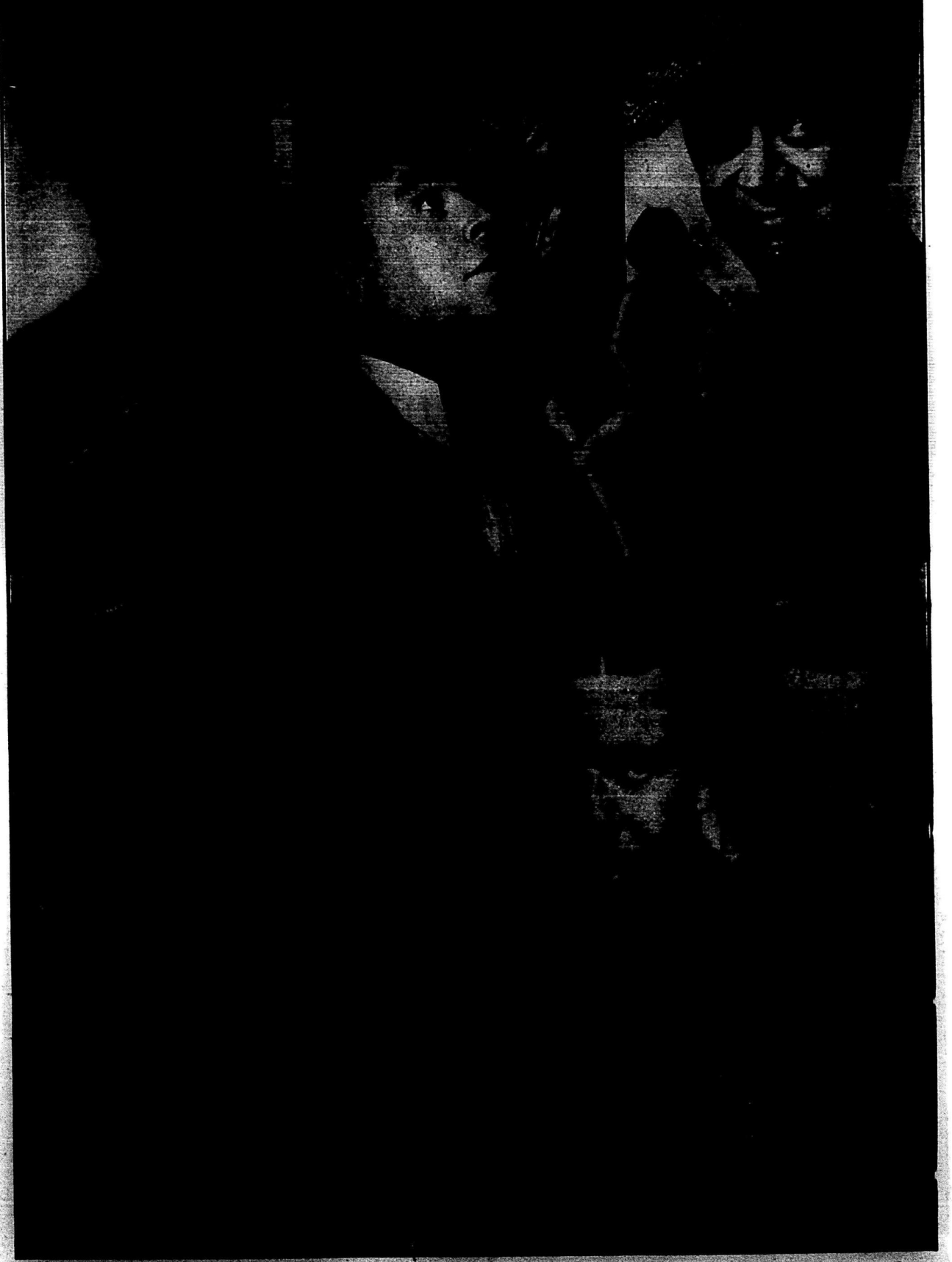
Produced by Stanley Bergerman

. . . and for thrills UNIVERSAL SERIALS

action . . . action . . . every minute — for kids . . . of every age — "DANGER ISLAND" and "BATTLING WITH BUFFALO BILL," "HEROES OF THE LAW," "AIR MAIL MYSTERY" and "STRANGE AS IT SEEMS," the classic among novelty reels — in color.

THE UNIVERSAL NEWS REEL IS BEST

Ask any exhibitor . . . he'll tell you



Stars and featured players in Universal Short Subjects who are proving popular at the box-office. From left to right, top: Slim Summerville, George Sidney and Charlie Murray, and Lloyd Hamilton. Insert right, Sally Sweet, who appears in Summerville's latest. Lower left, Charles Lawrence, featured in "One Hundred Dollars." Daphne Pollard featured in "Say Uncle." Gene Morgan, who will soon begin a series, and Don Brodie. Insert, Oswald, the Lucky Rabbit, Universal's popular cartoon, and Daphne Pollard with Walter Merrill.

EDWARD KAUFMAN

Supervising

SLIM SUMMERVILLE COMEDIES

UNIVERSAL

ROBERT BRUCE

The SPORTS SHORT SUPREME!

ALFRED MANNON
PRESENTS

HOWARD H. JONES

COACH of the UNIVERSITY of SO. CALIFORNIA "TROJANS"

and 6 OF THE LEADING GRIDIRON COACHES

IN

FOOTBALL FOR THE FAN

BY ARRANGEMENT WITH
NORMAN L. SPER

6 ONE REEL RELEASES

IN SOUND and DIALOGUE

1. SPRING TRAINING

Coach A. A. Stagg	University of Chicago
Coach Jock Southerland	University of Pittsburgh
Coach Ray Morrison	So. Methodist University
Coach Chick Meehan	New York University

2. WEDGE PLAY

Coach Harry J. Mehre	University of Georgia
Coach Tad Jones	Chair. Football Rules Com.
Coach Dick Hanley	Northwestern University
Bill Mundy	Foremost Football Announcer

3. KICKING

Coach Harry Kepke	University
Coach Wallace Wade	Duke
Coach Bill Ingram	Uni
Coach Lou Little	Columbia University

4. DECEPTION

Coach Rip Miller	Navy
Coach Lou Little	Columbia University
Coach Chick Meehan	New York University
Coach B. I. Bierman	Tulane University
Coach Bill Hargis	Missouri University
Coach Gwin Henry	University of Kansas

5. FORWARD PASS

Coach Gus Dorais	University of Detroit
Coach Mal Stevens	Yale University
Coach Al Wittmer	Princeton University
Coach Harvey Harmon	University of Penn.

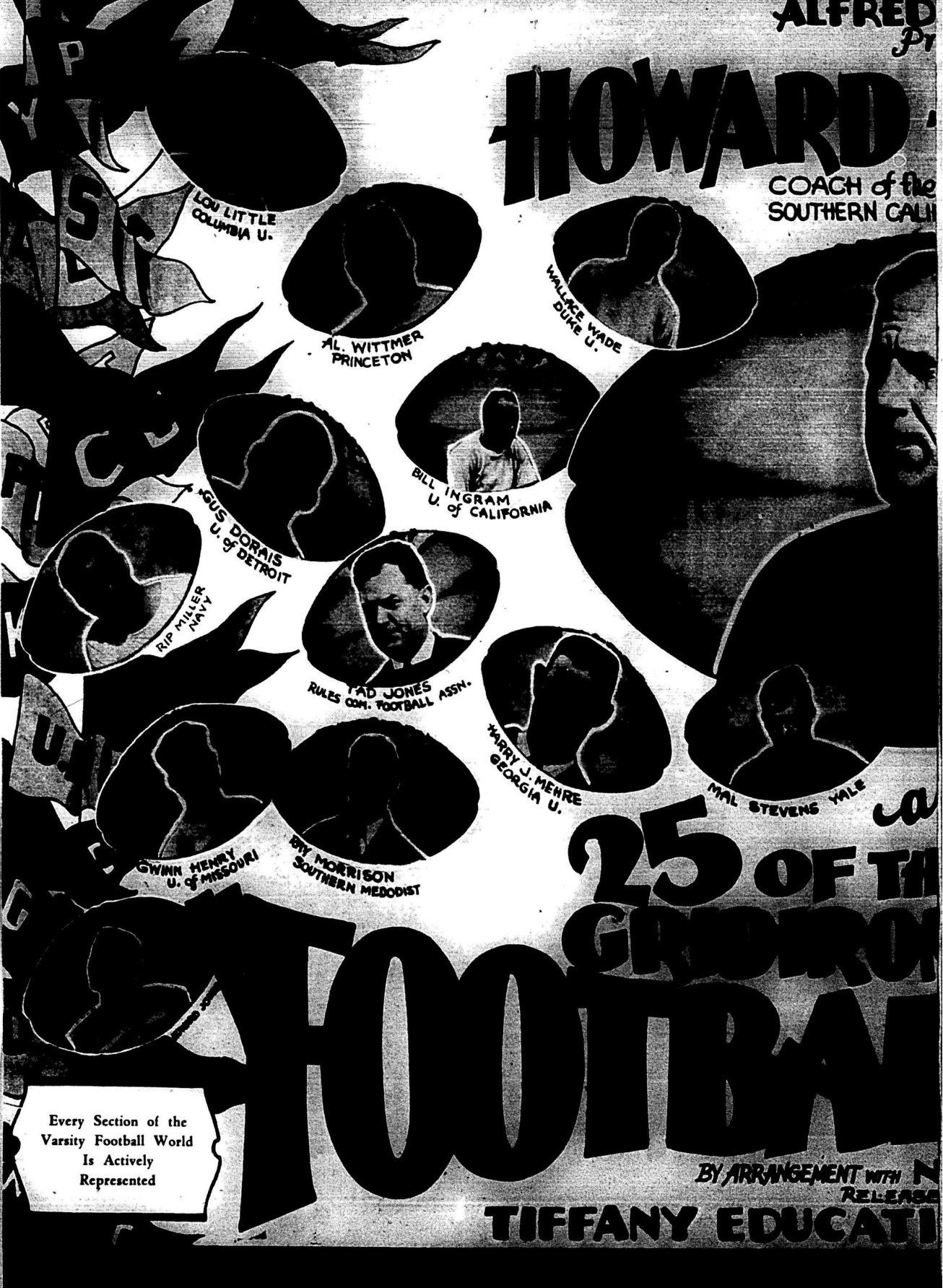
6. PENALTIES

Coach Al Wittmer	Princeton University
Coach Sam Willaman	Ohio State University
Coach Walter Steffin	Carnegie Tech University
Coach Bill Spaulding	University of Calif. L.A.

R.C.A. PHOTOPHONE RECORDING

RELEASED THROUGH—

TIFFANY-PRODUCTIONS


ALFRED
HOWARD
COACH of the
SOUTHERN CALI
LOU LITTLE
COLUMBIA U.
AL. WITTMER
PRINCETON
WALLACE WADE
DUKE U.
BILL INGRAM
U. of CALIFORNIA
GUS DORAIS
U. of DETROIT
RIP MILLER
NAVY
TAD JONES
RULES COM. FOOTBALL ASSN.
HARRY J. MEHRE
GEORGIA U.
MAL STEVENS YALE
GWINN HENRY
U. of MISSOURI
BOB MORRISON
SOUTHERN METODIST
25 OF TH
GRIDIRON
FOOTBA
Every Section of the
Varsity Football World
Is Actively
Represented
BY ARRANGEMENT WITH
RELEASE
TIFFANY EDUCATI

ANNON
ents
H. JONES
NIVERSITY of
NIA "TROJANS"
CHICK MEEHAN
NEW YORK U.
HARVEY HARMON
U. of PENNSYLVANIA
HARRY KIPKE U. of MICHIGAN
JOCK SUTHERLAND
U. of PITTSBURG
SAM WILLAMAN
OHIO STATE
WALTER STEFFIN
CARNEGIE TECH U.
B.I. BIERMAN
TULANE U.
DICK HANLEY
NORTHWESTERN U.
A.A. STAGG
CHICAGO U.
BILL HARGIS
KANSAS
W. FESLER
OHIO STATE
BENNY FRIEDMAN
ASST. COACH
LEADING
COACHES
L FOR THE FAN
RMAN L. SPER
HROUGH
NAL EXCHANGES
Leading College Teams
From Coast to Coast
Participate in This
Remarkable Series

FOOTBALL IS KING

Millions Will Soon Pay Annual Homage to this Benevolent Sports Despot and His Plunging Knights of the Gridiron . . .

This Feverish Enthusiasm Has a Definite Theatre Dollar-Value!

Practically Every Major Varsity Team, Colorful Field Generals, Combatative Captains and Brilliant Coaches Depicted in Blood-Stirring Play and Sideline Action.

and IN-ADDITION ASK YOUR SPORTS EDITORS TO FEATURE

FOOTBALL For the FAN

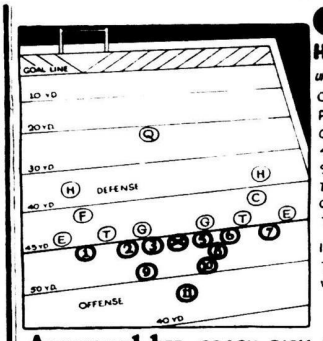
IS A FIGHTING REEL

Tense! Vivid! SPORTING!

Football for the Fan

by **Howard H. Jones**

FOOTBALL COACH of UNIVERSITY OF SOUTHERN CALIFORNIA and the Country's Leading Coaches



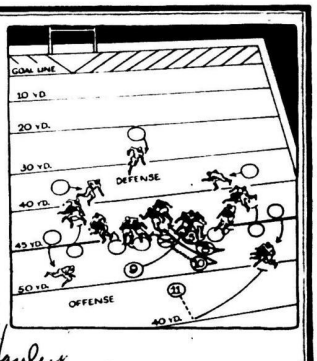
Question by HOWARD H. JONES
FOOTBALL COACH UNIVERSITY SOUTHERN CALIFORNIA

OFFENSIVE TEAM HAS POSSESSION OF BALL ON OPPONENTS 45 YD. LINE; 4TH. DOWN 1 YD. TO GO. SCORE 7 TO 6 DEFENSIVE TEAMS FAVOR, LAST-QUARTER 3 MINUTES LEFT TO PLAY.

IF YOU WERE OFFENSIVE TEAMS QUARTERBACK WHAT WOULD YOU DO

Answered by COACH DICK HANLEY
of NORTHWESTERN UNIVERSITY

A QUICK OPENING PLAY THROUGH CENTER WITH 10 CARRYING THE BALL, 8 ACTING AS INTERFERER. 11 FADES BACK BEFORE BALL IS PASSED FAKING PASS OR KICK, 9 AIDS 5 WITH GUARD. DOUBLE TEAMING ON TWO DEFENSIVE GUARDS PERMITS ADVANCE OF THE NECESSARY YARD AND PERHAPS A LONG RUN.



R. E. "Dick" Hanley
COACH NORTHWESTERN UNIVERSITY

These ARE YOUR POTENTENTIAL CUSTOMERS

20 Million Football Fans
Alumni Associations
Professional Groups
Medical Societies
Greek Letter Fraternities
University Clubs
School Boards
High School Students
Teachers' Clubs, Etc., Etc.

Contact Them for Greater Profits!

A Syndicated Sports Feature That Covers the Nation

—By including your Newspapers in this mighty Coast-to-Coast Chain you are building house prestige and insuring top attendance:

N. Y. Journal	Atlanta Journal
Detroit Free Press	Dallas News and Journal
New Orleans Item	Oakland Tribune

Shorts Audience Appetizer

Says Lew Lipton

● TWO-REEL comedies, pioneers of motion picture greatness, are to come back to their place in the entertainment sun. They will come back because upon them rests to a tremendous degree the future of the industry they started on the road to popularity and success.

That is the prediction of Lew Lipton, head of the RKO-Pathe comedy department.

"The public," said Lipton in a recent interview, "demands more entertainment value for its money today than it ever has before. It wants quality, rather than quantity, however.

"Many exhibitors overlook that important point. In attempting to keep their patrons happy they show two feature pictures instead of one on their program and wonder why the 'double attraction' does not double the box-office returns. They forget that quantity never makes a satisfactory substitute for quality. And that there actually can be too much of a good thing, even providing their two features have the proper quailty.

"The little life-saver for the whole situation is the two-reel comedy. The good comedy is the appetizer that whets the taste for the entree of the film menu, or the tasty dessert which tops off the entertainment feast. Sitting through two feature pictures, even good ones, is like eating a heavy meal composed entirely of meat. Balance is just as important in entertainment fare as it is in food."

Lipton believes that producers are awake to the tremendous importance of providing exhibitors with good comedies.

"Two-reelers as mere program 'fillers' are out," he declared emphatically. "Speaking for RKO-Pathe, I can say that we consider them just as important as features. We have signed a group of comedy stars, players with big names who have started on Broadway and scored outstanding hits in feature films. Among them are James Gleason, Benny Rubin, Frank McHugh, Louis John Bartels, June MacCloy, Edgar Kennedy and Daphne Pollard.

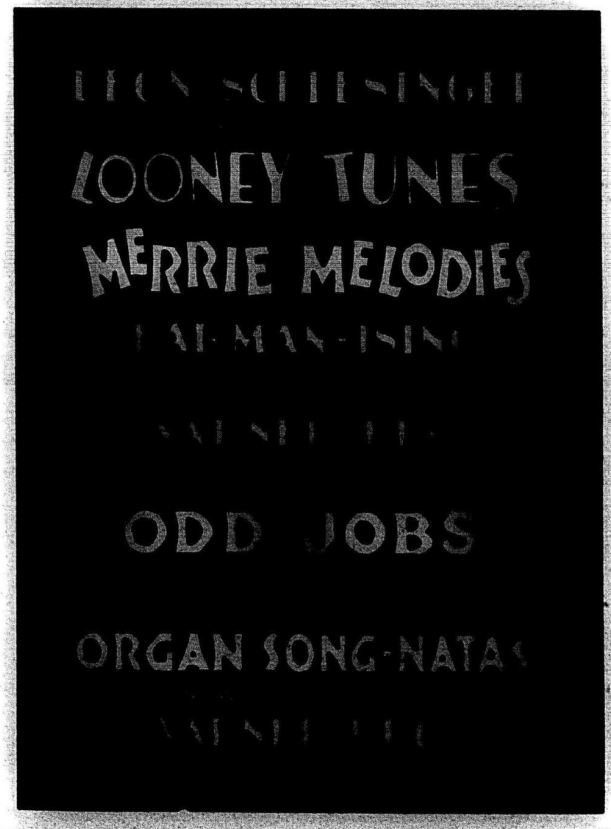
"Gleason, as you know, has probably 'stolen' more feature films than any other player in Hollywood. Benny Rubin and his dialect are known to picture followers everywhere. McHugh and Bartels are big time stars on Broadway who have scored hits in feature films and blonde June MacCloy was a great favorite on the New York musical stage. The names of Edgar Kennedy and Daphne Pollard spell entertainment in any language.

"Not only are we using big stars in our comedies, but in proportion to their length, we are giving them the same expense budgets and shooting schedules that the feature films receive. Stories are being prepared by the best comedy minds in the business and are given the most painstaking treatment.

"Comedies, as we look at them here at RKO-Pathe, are not 'just two-reelers.' They are pictures that mean good programs. And good programs mean good business."

243 Shorts From Pathe

8 Mr. Average Man Comedies, with Edgar Kennedy
8 Benny Rubin Series
8 Rufftown Comedies, with Jimmy Gleason
8 The Gay Girls Series, with June MacCloy
8 The Masquer Series
8 Newspaper Reporter Comedies, with Frank McHugh
8 Traveling Salesmen Comedies, with Louis John Bartels
8 Manhattan Comedies
26 The Grantland Rice "Sportlights"
26 Aesops Fables
13 Vagabond Adventures
104 Pathe News Issues
13 Pathe Review Issues



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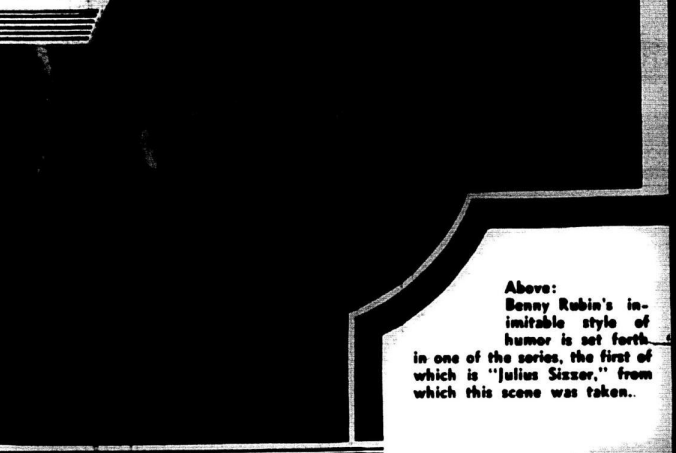
13 FLOYD GIBBONS' SUPREME THRILLS
6 MASQUERS COMEDIES
26 GRANTLAND RICE SPORTLIGHTS
26 AESOP'S FABLES
13 VAGABOND ADVENTURES
6 JIMMIE GLEASON COMEDIES
6 BENNY RUBIN COMEDIES
6 FRANK McHUGH COMEDIES
6 GAY GIRLS COMEDIES
6 TRAVELING SALESMAN COMEDIES
6 MR. AVERAGE MAN COMEDIES
6 MANHATTAN COMEDIES
104 PATHE NEWS
13 PATHE REVIEW

RKO PATHÉ

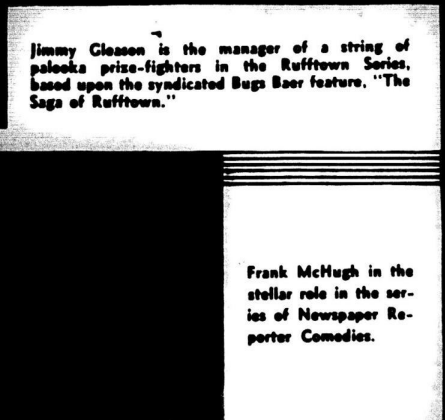
Scenes from RKO-PATHÉ SHORTS



Above: Benny Rubin's inimitable style of humor is set forth in one of the series, the first of which is "Julius Sizzer," from which this scene was taken..

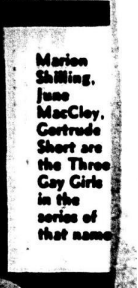
Scene from "Mr. Average Man" Series

Louis John Bartels (of "Show Off" stage fame) and Marion Douglas in a scene from "Beach Pajamas," one of the new Traveling Man Series.

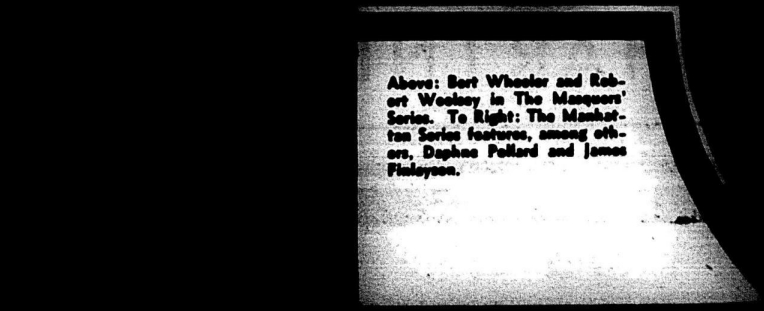


Jimmy Gleason is the manager of a string of paleeka prize-fighters in the Rufftown Series, based upon the syndicated Bugs Baer feature, "The Saga of Rufftown."

Frank McHugh in the stellar role in the series of Newspaper Reporter Comedies.



Marion Shilling, June MacCloy, Gertrude Short are the Three Gay Girls in the series of that name



Above: Bert Wheeler and Robert Woolsey in The Managers' Series. To Right: The Manhattan Series features, among others, Daphne Pollard and James Finlayson.

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for
Radio Pictures

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to the
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of
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LLOYD A. FRENCH
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MAURI GRASHIN
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Louis Brock Productions
R. K. O. Studio

Harold Schwartz
Director
Louis Brock Productions
R. K. O. Studio

JIMMY HARTNETT

Exhibitors, Be 'Short-Minded'

By Louis Brock

Producer of RKO-Radio Pictures Short Comedies

● IT WOULD be well for the exhibitor to become "short-minded" in order to avoid being "short-sighted." The day of the short subject has been heralded before, but surely there has never been in the past such a definite demand for shorts, particularly comedies, as exists today.

It is my firm conviction that eventually theatres all over the country will present mixed programs of short subjects, which a certain part of the public will really welcome. Such short theatres will thrive not merely on the transient trade of the big cities, but will find steady patronage from people with adult minds who wish diversified entertainment, but do not care to be dragged through long features, the story or artists of which may not appeal to them.

Many exhibitors of the country have already realized and profited by recognizing the tremendous possibilities accruing from advertising shorts EQUALLY with features they show. The public is really much more interested in shorts than the majority of exhibitors realize, as they constitute just the bit of added incentive which will drag the indifferent patron into the theatre.

When you realize how many big stars and directors of today's feature pictures have been drafted from the two-reeler field, you understand why certain brands of comedy are not so funny now as they were before they suffered these losses. Our comedy unit is unremitting in its effort to maintain casts of outstanding people, some of whom may be new to films but have demonstrated striking ability on the stage.

We are particularly proud of the aggregation of stars we have secured from stage and screen. Of 24 short comedies in our current program, we have completed 13. Three of these star Clark and McCullough; two, Charles "Chic" Sale; one, Jimmy Savo; one, Ford Sterling and Lucien Littlefield; two, Ned Sparks, four, Rosco Ates.

In addition to these stars, all outstanding in their comedy genius and appeal, and each unique in his field, we have scheduled Ken Murray to appear with George von Elm in a golf comedy. Moreover, in all our casts we are using three or four of the world's best active comedians as supporting talent.

There remain to be finished by the end of the present season eleven pictures. Despite the fact that those completed were not intended for release before the new season, practically every one of them has been spotted in first run houses such as the Mayfair in Nw York City, where they were enthusiastically received by reviewers and drew a fine reaction from the patrons, indicating that our selection of stars was well chosen.

We have proven, by the fact that all but one of the comedies produced has been made under the limits of its cost budget, the practicability of producing at a big feature studio, where we have all the facilities of modern picture-making at our command. But on no occasion, in using them, have we interfered with any other production activities on the RKO-Radio Pictures "lot." This was avoided through our constant personal contact with the studio department heads, so that we of the comedy unit were familiar with other activities from hour to hour, enabling us to give and receive the greatest possible co-operation.

SAMENESS IN FILMS KILLS BOX OFFICE SAYS TEX EXHIB

Dallas.—Main trouble with pictures at the box-office this season is the tendency of producers to overproduce any type of picture that has proven successful, according to Colonel H. A. Cole, head of the Allied Theatre Owners of Texas.

So-called "cycles" of gangland pictures, backstage pictures and others, all the result of producers' reckless and short-sighted imitation of box-office hits, work a terrific hardship upon the exhibitor, continues Col. Cole. Not only for the reason that the theatre-going public gets fed up rapidly on any one type of story, but that most of the imitations of the original hit are inferior and stupid. Even if they're good, the public doesn't like them.

Any exhibitor realizes that it would be suicide to follow one hit at his theatre with another of the same theme, says Cole. Variety is the spice of entertainment, but most of the producers haven't grasped this elementary fact, or don't live up to it in practice.

Sennett Coming Back Loaded With Fish Epic

Mack Sennett will return next week from a three weeks' fishing expedition where he gathered additional material for a deep-sea fishing epic, which he started six years ago. The producer plans to release this picture as a feature-length fish picture.

A Barrymore Quip

John Barrymore, in giving brief description of a certain actor, summed up as follows: "He looks like the inside of a clown's stomach."

'Three Blondes,' Davies After 'Polly of the Circus'

With "Polly of the Circus" slated as Marion Davies' next at MGM, company figures to follow with "Three Blondes." Delmar Daves is writing the adaptation.

George Thomas Recovers

George Thomas, now in charge of the Warner-First National studio publicity staff during Hubert Voight's absence, returned to his desk today after a short illness.

Sales and Short To Pathe

Virginia Sales and Gertrude Short have been engaged by RKO-Pathe for the feminine lead in two separate comedy subjects with titles as yet undecided.

Lynch Adapts 'Skyscraper'

John Lynch is adapting "Skyscraper" for MGM, from novel by Faith Baldwin.

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BOY SCOUT FEATURE SHORTS

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"STRANGE AS IT SEEMS"
•
Nathan-Hahn-Fairbanks
•
UNIVERSAL

"Odd Jobs"
–Schlesinger

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"Europe in Color"
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"ROMANTIC JOURNEYS"
BROWN and NAGEL
EDUCATIONAL

"Canada in Color"

"ROLLING STONES"
JOE ROCK
EDUCATIONAL

"Streets of Memories"

SCENICS, ANIMALS, ESKIMOS
"THE FAR NORTH"
DONALD B. MacMILLAN EXPEDITION

"Fashion News"

"Indian Legends"
–Weller

"The Indian of Today"
–Good and Geisler

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"HISTORICAL HIGHLIGHTS"
GHOST CITIES
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PRODUCTION

HERE'S ALL AVAILABLE CREDITS ON THIS WEEK'S PREPARATION SCHEDULE

Caddo

HOWARD HUGHES PRODUCTIONS

"SKY DEVILS"—Edward Sutherland to direct. Story and continuity by Jimmy Starr, Ebba Havez and Graham brothers. Cast: Spencer Tracy, Sidney Toler, George Cooper, Lola Lane.

"COCK OF THE AIR"—Story by Lewis Milestone, R. E. Sherwood, Dashiell Hammett, Charles Lederer, Thomas Buckingham. Lewis Milestone to supervise. Director, Thomas Buckingham. Starring Billie Dove. Fredric March in cast.

Columbia Studios

"THE GUILTY GENERATION"—Play by Jo Milward and J. Kirby Hawkes. Adaptation, Jack Cunningham. Richard Cromwell heading cast. Rowland V. Lee to direct.

"MEN IN HER LIFE"—Dorothy Howell adapting. Mal St. Clair to direct.

UNTITLED—Howard Green on adaptation and continuity. Featuring Jack Holt and Ralph Graves. Ed Sedgwick to direct.

Fox Studios

"DELICIOUS"—Story by Guy Bolton. Screen play by Guy Bolton and Sonya Levien. Original music and lyrics by George and Ira Gershwin. David Butler to direct. Starring Janet Gaynor and Charles Farrell.

"THE YELLOW TICKET"—Story by Michael Morton. Adaptation by Jules Furthman. Raoul Walsh to direct. Cast: Elissa Landi, Lionel Barrymore, David Manners.

"SOB SISTER"—Mabel Gilman novel. Alfred Santell to direct. Cast: James Dunn, Sally Eilers, Una Merkel, James Todd and John Arledge.

"HEARTBREAK"—Story by Llewellyn Hughes. Screen play, Leon Gordon. Director, Alfred Werker. Cast: Charles Farrell, Hardie Albright, John Arledge, Paul Cavanagh.

"THE CISCO KID"—Irving Cummings to direct. Story by Al Cohn. Cast: Warner Baxter, Edmund Lowe, Conchita Montenegro.

Metro-Goldwyn-Mayer Studios

"THE MIRAGE"—Treatment by Lenore Coffee. Starring Joan Crawford. Clarence Brown to direct.

"EMMA"—Story by Frances Marion. Starring Marie Dressler.

"PIG BOATS"—Original by Edward Ellsberg. Jack Conway to direct.

"MATA HARI"—Starring Greta Garbo. George Fitzmaurice directing.

Paramount Studios

UNTITLED—From the original story by Bartlett Cormack. Bartlett Cormack and Josef von Sternberg, scenarists. Josef von Sternberg to direct. Starring Marlene Dietrich.

COME ON, MARINES!—From the story by J. K. McGuinness and Tom Boyd. William Wellman to direct. Waldemar Young and Herman Mankiewicz, scenarists. Cast: William Boyd, Charles Rogers, Skeets Gallagher, Stuart Erwin, Regis Toomey.

"MARY MAKES A CALL"—Stuart Walker to direct. Story by Homer Miles. Cast: Charles Rogers, Nancy Carroll.

"THE ROUND-UP"—Norman McLeod to direct. Story by Edmund Day. Cast: Eugene Pallette, Stuart Erwin, Mitzi Green.

"THROUGH THE WINDOW"—Story by Martin Flavin and Joe Sherman. Martin Flavin, scenarist. Cast: William Boyd, Skeets Gallagher, Juliette Compton, Vivienne Osborne. Marion Gering to direct.

"TOMORROW AND TOMORROW"—Story by Phillip Barry. Scenario by Josephine Lovett. Starring Ruth Chatterton. Director, Richard Wallace.

"A FAREWELL TO ARMS"—Richard Wallace to direct. Story by Ernest Hemingway. Dramatized by Laurence Stallings. Cast: Gary Cooper, Eleanor Boardman.

"BREAK-UP"—Dorothy Arzner to direct. Story by Hagar Wilde. Viola Brothers Shore, scenarist. Cast: Phillips Holmes, Sylvia Sidney.

"SOOKY"—Norman Taurog to direct. Story by Percy Crosby. Joseph Mankiewicz, scenarist. Cast: Jackie Cooper, Robert Coogan.

"DR. JEKYLL AND MR. HYDE"—Rouben Mamoulian to direct. Story by Robert Louis Stevenson. Scenarists, Percy Heath, Sam Hoffenstein. Fredric March and Miriam Hopkins in cast.

"THE DOVER ROAD"—William C. DeMille to direct. Story by A. A. Milne. Samson Raphaelson, scenarist. Cast: Clive Brook and Miriam Hopkins.

"LADIES OF THE BIG HOUSE"—Max Marcin and Louis Gasnier to direct. Story by Ernest Booth. Louis Weitzenkorn, scenarist. Cast headed by Sylvia Sidney.

"GIRLS ABOUT TOWN"—George Gukor to direct. Story by Zoe Akins. Zoe Akins, scenarist. Cast: Kay Francis, Lilyan Tashman, Eugene Pallette.

"THIS IS NEW YORK"—Story by Robert E. Sherwood. Director, Stuart Walker. All-star cast: Phillips Holmes, Miriam Hopkins, Wynne Gibson, George Barbier.

"TOUCHDOWN"—Story by Francis Wallace. Scenarist, John Goodrich. Director, Norman McLeod. Starring Richard Arlen. Charles Starrett, Dorothy Tree in cast.

"MAN WITH RED HAIR"—Story by Hugh Walpole. Adapted by Benn W. Levy. Scenarist, Benjamin Glazer. Direction, Slavko Vorkapich and Irving Pichel. Cast: Charles Rogers, Irving Pichel.

"WORKING GIRL"—Original by Vera Caspay and Winifred Lenihan. Scenarist, Zoe Akins. Clive Brook, Sylvia Sidney, Dorothy Tree in cast. Director, Dorothy Arzner.

"LIVES OF A BENGAL LANCER"—Story by F. Yeats-Brown. Scenarists, Albert S. LeVino and John Russell. Cast, Clive Brook, Phillip Holmes. Director, Ernest B. Schoedsack.

"THE MARRIAGE BED"—Novel by Ernest Pascal. Scenarist, Ernest Pascal. Claudette Colbert, Fredric March in cast.

RKO-Pathe Studios

"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting. Starring Helen Twelvetrees.

"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting. Starring Constance Bennett.

"A WOMAN COMMANDS"—Original story by Thilde Forster. Horace Jackson adapting. Paul L. Stein to direct. Starring Pola Negri.

"SALVAGED"—Starring Helen Twelvetrees. Story by Tay Garnett and Tom Buckingham.

"WOMEN NEED LOVE"—By Ursula Parrott. Charles Kenyon adapting. Starring Ann Harding.

Radio Pictures Studios

"GIRL CRAZY"—From the play by Guy Bolton. Music by George and Ira Gershwin. Wheeler and Woolsey to be starred. No director assigned.

"BIRD OF PARADISE"—From the play by Richard Walton Tully. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.

"THE DOVE"—From the story by Willard Mack. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio and Lowell Sherman.

"FRONTIER"—Original story, screen play and adaptation by Howard Estabrook. Wesley Ruggles to direct. Starring Richard Dix and Irene Dunne.

"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.

"OTHER PEOPLE'S BUSINESS"—Original by Jane Murfin. Adaptation, continuity and dialogue by Jane Murfin. William Seiter to direct. Starring Seth Parker.

"SOUR GRAPES"—From the play by Vincent Lawrence. Adaptation, continuity and dialogue by Humphrey Pearson. Lynn Shores to direct. Cast: Mary Astor, John Halliday.

"PENTHOUSE"—Original by John Howard Lawson. Starring Hope Williams and Joel McCrea. Director, Gregory LaCava.

"PEACH O' RENO"—Original by Tim Whalen. Adaptation, Ralph Spence. Starring Wheeler and Woolsey.

Tiffany

"LEFT OVER LADIES"—Story by Ursula Parrott. Screen play by Robert Presnell. Lloyd Bacon to direct.

"MEN OF THE NIGHT"—Original by Florence Wagner. Adapted by Robert Lee.

"X MARKS THE SPOT"—Florence Ryerson adapting. Frank Strayer to direct.

"LUXURY GIRL"—Original by Maizie Greig. Adapted by Olga Printzlau.

"THE YELLOW SHEET"—Original by Robert Presnell

"FIGHTING MAD"—Original by Scott Darling. Starring Ken Maynard.

Trem Carr—Monogram

"ISLE OF HUNTED MEN"—Adaptation and continuity by G. A. Durlam. Benj. Christensen to direct.

United Artists Studios

"THE GREEKS HAD A WORD FOR IT"—Lowell Sherman to direct: Cast: Joan Blondell, Carole Lombard, Lowell Sherman. From play by Zoe Akins.

"TONIGHT OR NEVER"—From Belasco stage production. Mervyn LeRoy to direct. Starring Gloria Swanson. Melvyn Douglas in cast.

"ARROWSMITH"—Novel by Sinclair Lewis. Screen play, Sidney Howard. Starring Ronald Colman, Helen Hayes, leading woman. John Ford to direct.

Universal Studios

"FRANKENSTEIN"—From the novel by Mary Wollstonecraft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screen play by Garrett Fort. James Whale to direct.

"THE SPIRIT OF NOTRE DAME"—Story by Richard Schayer and Dale Van Every. Screen play by Dale Van Every. Dialogue, Walter DeLeon. Starring Lew Ayres. Russell Mack to direct.

"MURDERS IN THE RUE MORGUE"-Story by Edgar Allan Poe. Screen play and added dialogue by Leo Birinski. Continuity by Tom Reed. Robert Florey directing.

"HEART AND HAND"—Story by Olive Eaden. Screen play by John B. Clymer. Continuity, Dale Van Every. Dialogue, John Huston. Cast: Walter Huston, Kent Douglass. William Wyler directing.

"MONSTER" HITS FAST PACE; "WICKED" IN-AND-OUTER

Adept Direction Keeps 'Em Guessing

"THE MONSTER KILLS"
Tiffany

Direction ..... Frank Strayer
Story ..... W. Scott Darling
Frank Strayer
Adaptation and Dialogue .....
W. Scott Darling
Photography ..... William Rees
Film Editor..... John Rawlins
Cast: Hale Hamilton, Aileen Pringle, Alice White, Leslie Fenton, Robert Elliott, Kenneth Thompson, Brandon Hurst, Clara Blandick, Robert Ellis, William Humphries.

Here is as fetching a piece of murder mystery-merchandise as the Constructive Critical Comment department of this journal has surveyed for some time.

It has at least four good interesting murders, which spring from formula rather than plot, the formula being the good old reliable one wherein as soon as suspicion is definitely attached to some one he is neatly and entertainingly butchered. Happily, the formula in this case was in the hands of two adept craftsmen, W. Scott Darling and Frank Strayer.

The story sets its pace with a flash-bang opening and the cadence never lags. They are playing charades at a gay house party and as part of the nonsense the host fires a pistol supposedly loaded with blanks at a guest. This is murder No. 1. The host is No. 2 and when the police get into action, suspicion is equally divided between the hostess, her brother, the host's lawyer, the butler, the maid and the cook. The maid and the butler are bumped off while the clues are being rattled like dice in a box.

The diversion of suspicion from the actual slayer is cleverly accomplished right up to the last few minutes of play. One customer's guess is as good as another's.

Robert Elliott has the role of the Police Inspector and we hasten to report that he does not drawl. For some time this department has promised that the first director to use a non-drawling detective would be fittingly recognized and sub-committees are now busily engaged preparing a proper accolade for Mr. Strayer.

Hale Hamilton turns in a good performance as the criminologist whom nobody suspects and Leslie Fenton is good as the one everybody suspects. Aileen Pringle is adequate as the faithless wife and to our great surprise who shows up playing a maid's part but Alice White.

Dialogue, direction and photgraphy are first-cabin all the way through.

Any exhibitor could do well with this independent production and bank on his customers going away satisfied. "Love interest" and "comedy relief" have not been dragged in with labels on their pants, which proves that more and more the independents venture where the majors fear to tread. The title is a trifle too heavily seasoned with gorilla or vampire flavor but it might emerge with another.

A Kiss For Susie?

Press agent in large studio noted for his honeyed words to fem magazine and daily chatter writers, is now acting instead of just talking. New wrinkle is kiss and embrace to local fem columnist who promises to use one of his stories for the lead yarn.

Pete Smith Bows Out; Howard Strickling In

Having already dialogued two shorts at MGM and now working on four more, Pete Smith will soon be relieved of his duties as publicity director of the MGM studios and become a permanent member of the studio writing staff. Here he will devote most of his time to the balance of 16 short subjects to be released under the banner of MGM's Sport Series.

Howard Strickling has been named as successor to Smith as publicity head.

Chatterton's Next Now 'Once A Lady'

Para has set "Once A Lady" as definite title on Ruth Chatterton's next, which had temp title of "Notoriety." Zoe Aakins is adapting, with Guthrie McClintic to direct. "Tomorrow and Tomorrow" will follow "Once a Lady" with Richard Wallace directing.

Greta's Yes or No Needed On Novarro

MGM expects to get approval of Greta Garbo today on idea of co-starring her with Ramon Novarro in "Mata Hari." Garbo has been out of town till today, with her absence holding up signing agreement with Novarro for the one picture.

Colman's Last For U. A. Now Deal Not Set

Although none of the cast has been yet definitely decided upon, Sam Goldwyn plans to start "Arrowsmith" on August 5. This will be Ronald Colman's last starring picture under his present contract. There has been no definite decision from Colman as to whether he will re-sign or not.

New Title Picked For 'Suicide Fleet'

"Mystery Ship" replaces "Suicide Fleet" as title of current William Boyd feature at RKO-Pathe. Picture starts today on San Diego location under direction of Al Rogell.

Three For Joan Bennett

Fox has lined up next three pictures for Joan Bennett. "She Wanted A Millionaire" is now in production, and will be followed by "Heartbreak" with Charles Farrell, and "Surrender" with Edward Churchill opposite.

Fox Gets 'Imperial Palace'

Fox purchased "Imperial Palace' by Arnold Bennett, and will make picture for current year's program.

Comedy and Cast Save Weak Story

"WICKED"
Fox

Direction ..... Allan Dwan
Story and Adaptation .....
Adela Rogers St. Johns
Continuity and Dialogue..... Kenyon Nicholson and Kathryn Scols
Photography ..... Peverell Marley
Starring ..... Elissa Landi
Supporting Cast: Victor McLaglen, Theodore von Eltz, Una Merkel, Irene Rich, Allan Dinehart, Oscar Apfel, Kathleen Kerrigan, Eileen Percy, Mae Busch, Blanche Frederici, Lucille Williams, Alice Lake, Ruth Donnelly.

" . . . and when she was good, she was very, very good—and when she was bad, she was horrid." So is "Wicked." The comedy sequences are grand entertainment but every time they get back to the main theme, the picture goes blah. Exhibs will do well to play up the names of Landi, McLaglen and Merkel and say little about the story.

The first reel slowly (very slowly) builds up the fact that Margot is a happy bride—she bakes biscuits, kisses her husband and tells their old friend from Australia that she's oh, so happy and it will always last. The friend sails that same night, hubby is involved in a bank hold-up, wounded by the cops, and Margot shoots a policeman to help her husband's getaway. The latter dies of his wounds, however, and Margot goes to prison for five years. She bakes some more biscuits in prison and develops a case of hysteria that lasts her to the last reel.

Margot's baby is born and she sends her to an institution until she shall have served her term. But when she gets out at the end of three years or so, (the Australian having managed it through his lawyer) they find that the baby has been adopted by a very wealthy family. So Mother Love pokes its sentimental, hysterical head into "Wicked." Margot looks through a gate at her child, has a mild attack and runs off with her baby, a remarkable infant who maintains a smiling placidity when Margot, a stranger to her, almost crushes her in an embrace, weeping all the while. The foster mother comes with an officer of the law to get back the baby and then ensues one of those scenes where both women cite reasons why each thinks she has the greater right to the child. Margot wins and sails for Australia with the loyal friend, happy at last in his sheltering love.

Allan Dwan's direction is okay, especially in the lighter moments. The scene in the jury room is cleverly handled, as are some of the moments in the prison.

Elissa Landi does good work as the long-suffering, high-strung heroine. Victor McLaglen is believable as the loyal Australian, except when he is depicted grabbing two husky men by the coat collars, one in each hand, and bowling them both over; pleeeese! Una Merkel is marvelous as a friend of the two, and manages to steal every scene she appears in. This little comedienne averages two laughs a minute every time she opens her mouth. Irene Rich appears briefly as the foster-mother and is okay. Theodore von Eltz has little to do as the husband, and does it well.

STROLLING REPORTER

One of the life guards at Malibu is running Clark Gable a close second for the fem chatter prize of that picture colony. . . . Herman Mankiewicz taking plenty of bows for the Four Marx picture. He has them coming. . . . We hear that Howard Hughes settled his accounts with Ben Hecht and Leo McCarey. . . . That cut at Warners is not going to make many good pictures for next season. It's too ruthless. Economy is one thing and a Warner cut—two other colors . . . Randy Rogers lost his prize dog coming over from New York. The heat got him.

•

Louella Parsons looks ten years younger as a result of her Honolulu trip. . . . That producers' meeting held in Sam Goldwyn's shack had the boys winging before they got out. . . . The Chief waited seven minutes the other night for Myron Selznick, who traveled East. . . . A very big director (you know) and a well known young lady (you also know) are about to argue it out before a judge. . . . If Thalberg settles everything that has been reported in the public prints, he is more than a production genius, he is—seven other fellows.

Agency proposition being what it is at Paramount, how come the new crop of juniors signed in New York by Felix Young found a 10 per cent home in the former office of Young—Frank and Dunlop? . . . From what we have seen and heard "Scarface" will about wrap up all the other gangster pictures. . . . Lee Marcus opines "the story's the thing."

•

Our London Reporter takes a stroll. Basil Dean, A.R.P. and Raido executives previewing pictures. . . . Bill O'Brien at Trade Shows, Elizabeth Allen, too. . . . Henry Harris sore 'cos Freddie Young gets verdict of best-dressed cameraman. . . . Oswell Blakeston choosing gents' natty shirting at Austin Reeds' Victoria branch . . abstract patterns probably. . . . Victor Saville always seeing pictures, probably studying or probably busman's holiday: anyway, it's a good idea! Herbert Thompson amongst others seeing the new Shearer picture: she looked "mawrvellous" and how—and Norma, was it Irving's idea to wear the same evening gown as the one in the picture? . . . anyway, it was a swell one! . . . Charles Wilcox in full evening dress for "Sally" Trade Show . . . and Dinah Shurey had sported a new little Parisienne hat . . . the pants probably being pressed. . . . Ivor Barnard working in pictures. . . . Benita Hume sampling Sovrani's new dance place. . . . John Harlow bronzed and back from California. . . Gracie Fields taking her bows for her performance in "Sally In Our Alley."

MGM's Shorts Beat Schedule

With six shorts already completed and six more in work, MGM expects to have its 1931-32 program of 18 sport shorts completed by January 1. This will enable the company to take advantage of the pre-Olympic enthusiasm now in the minds of the public. Immediately upon completing this the new program will be mapped out.

Wyoming Ranch Lures Tallulah

Tallulah Bankhead is vacationing on the Hope Williams ranch in Wyoming for a month, returning to New York for Para's "The Cheat." Latter will be followed by "Woman To Woman."

Lipton's Ticket At Pathe

Lew Lipton, producer of short comedies at RKO-Pathe, had option exercised on contract for additional term.

Ralf Harolde To Stage

Ralf Harolde will appear locally in stage play before returning to Warners to resume term picture contract September 15. Play will be one Harolde starred in a few years ago.

Two For C & Mc Comedy

Ethan Laidlaw and Bill Gilbert have been added to cast of "Melondrama," current Clark and McCullough comedy at Radio.

Producers Approve L. A. La Fiesta

La Fiesta, to be held here for ten days starting September 4, has been given the okay by the Producers Association. There will be a special motion picture night September 7. All studios will have floats and most of the stars will be on the spot for the festivities.

Gleason Picks McCann

Jimmy Gleason, President of the Catholic Motion Picture Guild of America, has appointed C. W. A. McCann advertising manager of The Guild News, the monthly publication of the Guild.

Pagel Gets Promotion

Raoul Pagel gets post of production manager of RKO-Pathe short subject department. Pagel has been with Charles Rogers for several years as assistant director.

Montgomery For 'Family Affairs'

Robert Montgomery will be starred in "Family Affairs" as his next for MGM. Jack Conway will direct.

RKO-Pathe Wants Title

Release title for "Mad Marriage" is being sought by RKO-Pathe. Picture stars Helen Twelvetrees, with direction by Tay Garnett.

Jones With Peerless

New York.—Charles Reed Jones has been made advertising and publicity director for Peerless Productions.

Must Be a Gag

As a result of the inventive ingenuity of Willoughby Spiers, Fox studio press agent, that organization may yet be able to pick out sure-fire box-office pictures by a mechanical device before the picture goes into production. Willoughby's computator is arranged in a more intricate fashion than the human calculating bookkeeping machines and can tell by the manipulation of three sub-dials and a master dial, the percentages of box-office value on any picture proposed.

All one needs to do is to select director, story and star. Point each of the sub-dials to the named, which are arranged on a percentage scale. The main key is then punched and the answer is given, showing whether it will turn out to be a 50, 75 or 100 per cent box-office attraction.

Leonard-Van Dyke Assigned At MGM

After tentatively setting two directorial assignments for Robert Leonard, MGM found productions would overlap, and had to turn one picture over to W. S. Van Dyke. Latter will direct Lawrence Tibbets in his next, with Leonard getting job of directing Marion Davies in "Polly of the Circus." Van Dyke will direct "Tarzan" after the Tibbetts opus.

Para Switches Lukas Stories

Paul Lukas' next for Para will be "Bachelor" instead of "One Hour With You" as originally scheduled. "Bachelor" will be talker remake of "The Prince Chap," which Para made several years ago with Tom Meighan starred. Lloyd Corrigan and Ray Griffith are adapting, with Corrigan slated to direct.

"One Hour With You" has been set back as second Lukas' vehicle, with Henry Myers adapting.

Pathe Starting Two Comedies

Two short reel comedies start today at RKO-Pathe. James Gleason will star in "The Battle Royal" with Ralph Ceder directing; and Louis Bartels stars in "Selling Shorts" under direction of Howard Bretherton.

Randall Faye To Universal

Randall Faye has been added to Universal's scenario department to write an original story. Faye recently adapted and dialogued "Nice Women" for U.

Headin' West

New York.—Thomas Meighan is on his way to the coast. Archie Mayo leaving for Hollywood via the Canal.

Lita Chevret with Ruggles

Lita Chevret, Radio stock player, gets spot in Wesley Ruggles' "Are These Our Children?" for Radio

Samuel Freedman

Universal

Writer and Supervisor

LEATHER PUSHER SERIES—Comedy Unit

SHADOW MYSTERY DETECTIVE SERIES

NOTRE DAME FOOTBALL SHORTS

BASKETBALL SHORTS

and all

OTHER SPORT SHORTS

Compliments to

The Hollywood Reporter

from

A Friend Director

BOOK AND PLAY SHORTS

THE Hollywood REPORTER

Vol. V. No. 34. Price 10c. TODAY'S FILM NEWS TODAY Monday, July 27, 1931

EXECS AGREE ON CUTS

[redacted]

◆ WHY do most exhibitors still book, play and pay for short reels on the basis of program fillers?

Why do the majority of exhibs figure the length of their program and then book their shorts in to fill with never a thought of spotting the right short on the right program?

•

As Fred Quimby says in an article on another page in this edition, "Exhibitors spend from $30,000,000 to $40,000,000 a year for short features, but not one in ten makes any definite plans for a return on his investment."

To many, many people who lay down their money at the box-office, the most interesting part of any program is the short reels, starting with the newsreel and going through the comedies, educational, scientific, Westerns and dramas. The wise exhibitor knows this and buys and books accordingly. That exhibitor makes a feature out of his shorts and his patrons shows their enthusiasm for his choice by spending their money at the cash window.

•

Never in the history of the picture business has so much money, time and energy been put into the making of short features. Never before has the industry been able to boast of such high quality in their shorts; and with it all, most exhibitors sit back and pencil in a single or two reel subject when and if the length of their program demands it.

•

With celluloid entertainment being what it is today it is impossible for theatre owners to get better quality for their programs than in the present-day shorts.

If you, Mr. Exhibitor, will only take a little time, use a little judgment in selecting and buying your shorts, the many poor feature attractions that come to you over a period of months will not be noticed by your patrons. Good shorts with poor features will pull any program out of the hole and send the gang home happy.

S.W. Goes S.A.

Sol Wurtzel took one look at the passport photographs shot of him at the studio and immediately ordered them sent back for retouching.

Sound Men Back At RKO-Pathe

First strike in studios due to labor dispute was settled Saturday, with 22 sound technicians returning to work at RKO-Pathe studios this morning. The men walked last Wednesday after studio attempted to replace first sound man with assistant at lower salary.

Agreement was reached Saturday noon between the studio and union officials whereby the men would return to work on previous salary scales; and entire matter be referred to I. A. T. S. E. committee for decision. Both the studio and union officials have agreed to abide by final decision.

Agreement is looked on as victory for the sound men, as it eliminates any further attempts of RKO-Pathe or other studios to cut salaries pending final decision of international committee.

Dressler Will Leave Hospital This Week

Marie Dressler will leave the Osteopathic hospital latter part of this week to convalesce at home and is expected to be back at the studio within the fortnight to begin work on her next picture, "Emma," which will be directed by Clarence Brown.

Mayer and Thalberg In High Seas Huddle

Irving Thalberg and Louis Mayer returned last night from a week-end on the Mayer yacht spent in conferences on MGM production matters. This was planned to escape both the heat and studio interruptions.

N. Y. State Houses Close In Operator Wage War

Binghamton. — Nine downtown houses closed here when projectionists refused to take more than a 7½ per cent cut in wages. Theatres threaten to reopen September 1 with non-union force unless operators give in.

Salary Slashes Gradual; One Studio Cutting at a Time; Pay Rolls Down 15 to 20 pct.

That a general agreement exists among major companies for wholesale salary reductions within the industry is definitely apparent from moves made by several companies during the past two months.

Decision to slash salaries in the business originated in New York headquarters, with various company execs getting together on plan for concerted action. Program for wage reductions in theatres, exchanges and studios was agreed upon; with definite schedule drawn up for cutting dates of each company This move was agreed upon so that general salary reductions would be accomplished in easy stages by all the companies rather than take a chance on a widespread panic if all organizations made cuts at the same time

(Continued on Page 2)

Govt.-Warner Suit Set For October

New York.—The suit of the Government against Warner Brothers under the Clayton Act, caused by Warners' acquisition of First National, is on the calendar for the October term of the Federal Court here.

'Mother's Millions' Suit Settled For $8,000

New York.—Ameranglo Corporation's suit against Liberty Productions over alleged breach of contract in sale of foreign rights to "Mother's Millions" settled out of court for $8,000.

F. N. Sues Woods Over 'Miracle'

New York.—First National is haling Al Woods and associates into court asking $80,000 for alleged failure to deliver exclusive rights to "The Miracle," film from Reinhardt play F. N. contends it paid $67,000 for picture rights and were nicked $12,500 more for costs of suit against MGM, which company held prior claims to rights.

Wage Contracts Darken Stage and Vaud Houses

Indianapolis.—Stage and vaud shows are out in this town until new contracts are worked out with musicians and stage-hands. Existing contract expires August 1 and will not be renewed. Notices have been posted in Lyric and Indiana theatres.

Lee Marcus Eastbound

After ten days in town, Lee Marcus, RKO-Pathe president, pulled out Saturday for New York. On the way east, Marcus will swing through company exchanges in the south and middle west.

CONSOLIDATED DIRECTORS IN BATTLE; WANT YATES OUT

New York.—The directorate of the Consolidated Film Industries are said to be at loggerheads, mostly due, it is thought, to the heavy draw on the weekly exchequer by Herbert J. Yates and the drop in business. Some of the directors are after the Yates scalp, particularly the crowd in the American Record Company, which Consolidated took over last year.

The Yates salary has been growing while the profits of Consolidated have been diminishing. The report of business for the three months ending June 30, show a loss of $286,100 over the same period of last year. The 1930 net for the period showed a net of $572,000; for 1931 the profit dropped to $285,900.

Warners Buy Chink Play From Belasco Estate

Warners have purchased screen rights to "The Honorable Mr. Wong" from the estate of David Belasco. Picture will be made for next season release.

'HUCKLEBERRY FINN'

is an original by

MARK TWAIN

Grover Jones
and
William Slavens McNutt
Did the Screen Play

A SUGGESTION BY MYRON SELZNICK, Inc.

WHEN THE ACADEMY AWARDS ARE ANNOUNCED

note the Selznick clients!

PRODUCTION

Here's Who's Who Credits On Next Week's Shooting At All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Featuring
Caddo Productions						
SCARFACE	Armitage Trail	Miller-Pasley	Miller-Pasley	Ben Hecht	Howard Hawks	Paul Muni
Fox Studios						
SHE WANTED A MILLIONAIRE	Sonya Levien	W. A. McGuire	W. A. McGuire	W. A. McGuire	Jack Blystone	Tracy-Kirkwood Bennett-Merkel
RIDERS OF THE PURPLE SAGE	Zane Grey	John F. Goodrich	Klein-Conners	Klein-Conners	H. McFadden	O'Brien-Churchill Beery
Ralph Like Studio						
IS THIS JUSTICE?					Stuart Paton	Lease-Walthall
Metro-Goldwyn-Mayer Studios						
WEST OF BROADWAY	Ralph Graves Bess Meredyth		Gene Markey	Gene Markey	Harry Beaumont	John Gilbert Lois Moran
BOARDING SCHOOL	Helen Meinardi	Delmer Daves		Paul Gerard Smith Zelda Sears	Harry Pollard	Page-Jordan-Evans
THE GUARDSMAN	Franz Molnar	Ernest Vajda	Claudine West		Sidney Franklin	Lunt-Fontanne
HELL DIVERS	Lieut. Com. Wead	Gates-Boylan	Gates-Boylan	Gates-Boylan	George Hill	Beery-Rambeau
THE NEW WALLINGFORD	George R. Chester				Sam Wood	Haines-Hyams Torrence
FLYING HIGH	De Sylva, Brown, Henderson	A. P. Younger	A. P. Younger	A. P. Younger	Charles Reisner	Lahr-Greenwood Kibbe-Hopper
Paramount Studios						
THE ROAD TO RENO	Virginia Kellogg	Lovett-Marlow	Lovett-Marlow	Lovett-Marlow	Richard Wallace	Rogers-Shannon
TWENTY-FOUR HOURS	Louis Bromfield	Louis Weitzenkorn	Louis Weitzenkorn	Louis Weitzenkorn	Marion Gering	Clive Brook Hopkins-Francis
RICH MAN'S FOLLY	Grover Jones E. E. Paramore, Jr.				John Cromwell	George Bancroft
Radio Studios						
CONSOLATION MARRIAGE	Wm. Cunningham	Humphrey Pearson	Humphrey Pearson	Humphrey Pearson	Paul Sloane	Irene Dunne
ARE THESE OUR CHILDREN	Wesley Ruggles			Howard Estabrook	Wesley Ruggles	All-Star Cast
SECRET SERVICE	William Gillette	J. Gerritt Lloyd	Bernard Schubert	Bernard Schubert	J. Walter Ruben	Richard Dix
RKO-Pathe Studios						
SUICIDE FLEET	Lew Lipton	F. McGrew Willis	F. McGrew Willis	F. McGrew Willis	Albert Rogell	Bill Boyd
ALIAS MRS. HALIFAX	Pamela Wynne	John-Jackson	John-Jackson	John-Jackson	Robert Milton	Ann Harding
Tiffany						
BRANDED MEN	Earl Snell	Earl Snell	Earl Snell	Earl Snell	Phil Rosen	Ken Maynard
United Artists						
CORSAIR	Walton Green	Josephine Lovett	Josephine Lovett	Josephine Lovett	West-Lloyd	Chester Morris
Universal						
HEAVEN ON EARTH	Ben L. Burman	Ray Doyle	Ray Doyle	Ray Doyle	Russell Mack	Lew Ayres
STRICTLY DISHONORABLE	Preston Sturges	Gladys Lehman	Gladys Lehman	Gladys Lehman	John M. Stahl	Lukas-Fox-Stone
TWENTY GRAND	Eva Kay Flint Martha Madison	Tom Reed	Courtenay Terrett	Courtenay Terrett	Cyril Gardner	Cortez-Foster Clarke-Prevost

WILLIAM K. HOWARD Will Direct 'I Surrender'

'MONKEY BUSINESS' GOALS; 'SINGAPORE' LOT OF TALK

4 Marxs Shatter All Fun Records

"MONKEY BUSINESS"
Paramount

Direction ..... Norman McLeod
Story ..... W. B. Johnstone, S. J. Perelman
Continuity ..... Arthur Sheekman
Cameraman ..... Arthur Todd
Stars ..... The Four Marx Brothers
Cast: Thelma Todd, Ruth Hall, Rockcliffe Fellowes, et al.

"Monkey Business" your left eye! It'll be Big Business when this laughfest hits the great open spaces . . . there won't be any spaces . . . they'll all be filled with wife-beaters, crabby wives, cute children—and human beings too, all one big happy family . . . splitting their sides—or maybe just splitting . . . at those pathologically precocious Marx Bros. Is it a "touch of nature makes the whole world kin"? Have another drink—it's the Marx Brothers! Maybe you think we're crazy . . . you should see the Marx Brothers . . . maybe you think Paramount was crazy to make this picture . . . hm, mm, YOU should be that crazy! You should see "Monkey Business" . . . "See 'Monkey Business' and die!" . . . no, that was Naples . . . or was it Glendale? Anyway they rolled 'em in the aisles . . except the people from other studios who died from exhaustion trying to find an old gag in the picture . . . anyway, everybody had a swell time . . especially Jesse Lasky. He should. He OWNS it.

Ooo, hoo! Mr. Exhibitor! There is a Santy Claus—and he's on eight legs . . . hang your stocking in the old projection booth and ask him to bring you monkey business . . . we mean "Monkey Business" . . . now, now—we meant a picture all the time . . . and is it funny? Dunt esk!

Groucho, Harpo, Chico and Zeppo go mad on an ocean liner this time . . . they go madder than ever . . . they begin as stowaways . . . get mixed up with two rival racketeers on the boat . . . get mixed up . . . get mixed upper . . . get off the boat by being Chevalier (yeah, all four of 'em) . . go to a swell party . . . play instruments . . . musical instruments . . . save a maiden in distress . . . she wouldn't wear datdress . . get in a free-for-all . . and end up pitching hay in a barn . . or barning pitch in the hay . . . and all the time Groucho makes just as much sense as this . . even more . . . and better.

The picture moves so fast it seemed it was over before you could say Gustav Von Seyffertitz . . every line—every gag was a new riot . . . nothing these four buddies have done on stage or screen has been as good . . . and they've been funny before this too . . yeah . . if you don't believe us—ask the Marx Brothers.

Well, maybe you think we liked the picture . . . did we say "No?" Honestly . . you should see "Monkey Business" . . . write us a letter after you've played it . . . if you're not cremped from leffing!

Can These Things Be?

A visitor stuck his head in a writers' office at Universal yesterday and inquired for location information on Stanley Bergerman. Writer claimed ignorance and the visitor opined: "Huh, can dis be troo? You know, younk man, he iss only Carl Laemmle's son-in-law."

'Buddy' Post Gives Mexican Fish A Treat

Charles A. ("Buddy") Post, production manager for Trem Carr and Monogram, is off on a five-day fishing trip in Mexican waters aboard the cruiser yacht of Archie Stout, Trem Carr cameraman. The party plans to stop at Ensenada and Catalina and return Monday.

Paul Lukas Next In 'One Hour With You'

Paul Lukas' next for Para will be "One Hour With You." Henry Myers is adapting with Lloyd Corrigan slated to direct.

'Unholy Garden' Retakes

George Fitzmaurice is busy retaking portions of "The Unholy Garden" for Sam Goldwyn-United Artists. There were some rough spots tagged in the two previews and these are being ironed out.

Rose Hobart Eastbound

Rose Hobart gets month vacation from Universal, and left last night for New York. Player will return in 30 days for featured spot in "Back Street" for "U."

Strayer On 'X Marks Spot'

Frank Strayer has been assigned direction of "X Marks the Spot" for Tiffany, with picture slated to start next week. Florence Ryerson wrote the screen play.

Mrs. Kalmus Vacations

Natalie Kalmus, color director for Technicolor, goes east this week for vacation. Returning in September. Takes in Saratoga races, then to Kalmus farm on Cape Cod, Mass.

Ruggles Cheating Heat

On account of terrific heat, Wesley Ruggles has switched production schedule on "Are These Our Children?" to shoot night exteriors this week at the RKO ranch.

Gasnier's New Para Ticket

Para has renewed option on contract of Louis Gasnier for another year. Gasnier is dean of directors, with total of 30 years to his credit.

Earl Snell To Universal

Earl Snell has been signed by Universal to write an original story under title of "Information Kid."

Powell and Cast Save Bromide Story

"THE ROAD TO SINGAPORE"
Warner Bros.

Direction ..... Alfred E. Green
Based on Play by ..... Roland Pertwee
Adaptation and Dialogue ..... J. Grubb Alexander
Photography ..... Robert Kurrle
Film Editor ..... William Holmes
Starring ..... William Powell
Supporting Cast: Doris Kenyon, Marian Marsh, Louis Calhern, Lumsden Hare, Allison Skipworth, A. E. Anson, Douglas Gerrard.

Powell's first starring picture under his Warner contract is hardly an auspicious beginning. The picture is interesting because of the players themselves, rather than for story or action. "The Road to Singapore" boasts several intriguing situations, a swell cast, gorgeous photography and much talk. In fact, it is practically devoid of movement, and could easily be cut down to a "stagnant" reel.

Powell plays another "fatal to women" role. Because of his entanglement in a divorce scandal, wild rumors of his unscrupulousness precede his arrival in the Far East. He arrives there simultaneously with a young nurse who has left England to join her fiance, now a successful physician, and marry him. Powell makes amorous passes at her immediately but gets the cold shoulder. The girl marries the doctor and Powell takes to his beloved Scotch.

After a few months, during which the girl discovers her husband to be a dull machine, she gets to thinking about the "bad man" again, and invites him to her home when a birthday party is being given for her husband's young sister. The husband does not realize that it is his wife who is flirting, and thinks that Powell is trying to seduce his sister. Therefore when a case calls him away, he takes the young girl with him for protection; while his wife goes to Powell's home for dinner and . . . The husband returns unexpectedly; finds Powell's invitation to the wife, sees it all clearly, and goes to the blackguard's home to kill him. Meanwhile Powell realizes he really loves this woman and tries to keep her from running away with him, lest he break her heart some day. When the husband storms in, the wife tells him everything and that she is leaving him. The husband tries to shoot Powell, but loses his nerve, and the picture ends as Powell decides audibly to be a "one-flame" man from then on.

So much is made of the leading character's fatal fascination for females, that Powell himself seems hardly the "type." His work for the most part is excellent, though very "hammy" in spots. Doris Kenyon is a revelation as the wife who wants love and is forced to seek a lover to get it. Louis Calhern was great as the dull, spineless husband. Marian Marsh and supporting cast, good. Direction O.K. Ditto dialogue.

There was some comedy literally dragged in by the heels which will no doubt be eliminated, and some very fine atmospheric shots. The fact that the picture is so very talky will detract from its popularity with those who want action and excitement, but the background and the picture's triangle of stars may balance the scale. Exhibs should play up the name in this one—they are all good, and forget about the bromidic story.

5000 Stories In Warner Contest

New York.—Warners' contest for a story to fit the title, "Beauty and the Boss," closed with five thousand stories and ideas received. When the winning story, if any, has been selected it will be produced with Marion Marsh and David Manners. Judges have considerable hot-weather task ahead of them.

Fred March Westbound For 'Jekyll-Hyde'

Fredric March finishes at Para Long Island studios Saturday on "My Sin," and immediately leaves for the coast to take title spot in "Dr. Jekyll and Mr. Hyde." Rouben Mamoulian will direct the latter picture, with Miriam Hopkins opposite March.

Mrs. Knute Rockne Coming To Coast

At last minute, Mrs. Knute Rockne and her son decided to make the trip to the coast with the group of former Notre Dame football stars. Elmer Layden, one of the original "Four Horsemen," joined the party at Davenport, Iowa.

'Age For Love' Finished

"Age For Love," starring Billie Dove, scheduled to finish shooting at United Artists for Howard Hughes Sunday.

Garbo's Next August 1

"Mata Hari," next starring vehicle for Greta Garbo, scheduled to go into production at MGM August 1. George Fitzmaurice will direct.

FOR RENT—MALIBU BEACH
Month of August
New furnished house, three major bedrooms, two servants' rooms.
ARTHUR JONES Malibu 38207

FOR SALE
One of the choicest Malibu homes for sale, exquisite furnishings. Owner will sacrifice. Box 122, care of The Hollywood Reporter.

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STROLLING REPORTER

Harold B Franklin is gloating gleefully over the fact he only lost $35 in a four-day bridge session with Irving Thalberg.

•

Doug Fairbanks failed to sell Harold Lloyd idea of wearing boy scout shorts on the golf links . . . Buddy Post has lost thirty-five pounds and it's neither the heat nor the humidity . . . Ever notice Lee Marcus' partial resemblance to Leon Errol? . . . Joe Lewis still mesmerizing 'em with his m. c. antics at Olson's . . . Wallace MacDonald doubling in Multicolor and makeup . . . Why not elect Theodore Dreiser master of ceremonies for N Y opening of "American Tragedy"? . . . With Sinclair Lewis playing straight for him . . . Eisenstein ought to have that Mex opus in the box any month now.

•

Rowland V. Lee and Thelma Todd are reported sizzling . . . The eight thousand dollars that changed hands over a backgammon board last week, changed back again the other night . . . Miriam Hopkins looking about sixteen . . . The Bob Montgomerys' baby is out of danger now . . . Hectic doings expected for the opening of the Embassy Roof Wednesday night . . . Sam Goldwyn is now playing golf for a dollar a hole.

•

Lawrence Tibbett celebrated his arrival in town by buying a new sport Lincoln. . . . Lucien Hubbard is carrying his foot around in a cast as a result of polo accident. . . . Jack Oakie drank 17 bottles of near beer one night when the host said it was the real thing. . . . Mike Levee is exercising a few inches off his waistline —Ditto Henry Herzburn. Russell Gleason has a yen to study Chinese but he can't decide what dialect to start on. . . Jack Natterford once took a fling at bookmaking. . . Jo Swerling won't work in a room where there is a telephone. . . Jack McCarthy can only write when the gray matter is stimulated by music. . . The Phil Bergs invited eight for dinner a few days ago and twenty-eight showed up. All the canned goods and cooks in Malibu finally fed the guests, who were later entertained by Jimmie Durante until the wee hours.

GROSS SALES TAX REPLACES TICKET LEVY IN FLORIDA

Tallahassee.—The Florida Senate has failed to pass the ticket bill that went through the lower house recently after the solons listened open-mouthed to stories of Hollywood extravagance.

But the passing of this menace has been followed by another that is, if anything, more appalling and far-reaching in its effects on the theatres and, ultimately, on the entire industry.

Far from having rejected the idea that the motion picture industry should be made to pay some of Florida's expenses, instead of squandering their wealth on do-nothings, the Senate is now considering a more drastic measure that involves a tax on gross sales.

Under terms of the proposed measure, there would be a tax levied of one and three-quarters per cent on gross receipts up to two thousand five hundred a month; two and a half per cent up to five thousand gross; and on up to three and a half per cent on gross receipts over ten thousand dollars.

Apparently everglade-hopping politicians in both houses of the legislature are equally impressed by the Hollywood stories they have been regaled with, and differ only as to the best method of getting in on "the gravy," and getting the most of it.

Tradeviews

(Continued from Page 1)

bring showmanship to the surface much quicker, but all the training in the world will not develop it unless that spark is there. Some of the greatest theatre managers in this business are men who have had little education, have not traveled and their contacts have been localized to a great extent.

•

"The lack of understanding, on the part of bankers and people who finance pictures, of the essentials of showmanship is the cause of tight money. This is a business where an investment of $25,000 may bring a profit of $1,000,000 and an investment of $1,000,000 may show a total loss of the entire amount."

•

"The industry needs SHOWS and SHOWMEN to sell them. If we point all our efforts in that direction, no form of depression, financial catastrophies, or other amusements will ever cut into our grosses. Without showmanship in production and theatre management, we will always be in a most delicate position."

Publicity Shutdown

(Continued from Page 1)

Bert Longworth, head of the photographic department will leave next Monday for New York to confer with Charles Einfeld and will return here within four weeks.

Norman Krasna and Carlisle Jones, unit press agents of the department, have been given the pink slip. Krasna claims he will leave for New York to produce a play, while Jones has secured a berth at the Columbia studios.

Thomas will remain in charge of the department while Voight is away.

Lloyd Bacon To Tiffany

Lloyd Bacon has been loaned by Warners to Tiffany to direct "Left Over Ladies," Ursula Parrott story. Robert Presnell is writing screen play and dialogue.

Goldman-Sachs Stronger During Last Six Months

Net asset value of Goldman Sachs Trading Corporation's capital stock on June 30, 1931, was $12.94 per share, against $12.40 at the close of 1930, semi-annual statement reveals. Appreciation in market value of the corporation's securities during the first half of 1931 amounted to $2,215,951, it was announced.

Net cash income from dividends and interest, after deduction of interest paid, expenses and taxes, was $568,084 in the first six months of the year, the report showed.

On the basis of market of fair value, the worth of the corporation was $74,621,547 on June 30, last, an improvement of $3,107,959 during the preceding six months.

Richard Lee Passes; Brother In Hollywood

New York.—Richard Lee, stage and screen actor, was found dead in his apartment yesterday after having been dead for three days. He is survived by a brother, Harry Lee, now residing in Hollywood. Cause of his death is attributed to heart failure.

Golf Orgy With Doug

Doug Fairbanks will entertain a dozen golf denizens over the week-end at his Rancho Santa Fe estate. Schedule calls for playing over three different courses in two days.

So What?

Good old Wilk — WRONG AGAIN!

I mean your story in yesterday's edition that the theatres have all gone back into the TIMES and HERALD, and that FWC led the way by forcing the issue!

NUTS!! It might interest you to know that the whole deal was handled in New York, and that FWC didn't force ANYBODY to do ANYTHING.

Call up the papers. The theatres are back in these two only on a TEMPORARY basis until September, pending a rate adjustment.

The theatres are all sticking together on the deal, and nobody is doing any forcing. Don't let these guys give you a bum steer.

Check & Double Double Check

Jones Set At Columbia Replacing Lon Young

Carlisle Jones, unit press agent at Warner-F.N. studios, has been definitely set to replace Lon Young as publicity director at Columbia studios. He will work under the supervision of George Landy, who has been engaged on a combination basis of scenario writer and exploiteur.

Brecher Off To Germany

New York.—Leo Brecher, well-known exhibitor, is leaving for Germany to negotiate picture deals. Brecher has imported and sponsored several European productions during the past two or three years.

Cameraman Doubles

Charles Lang, Para cameraman, slipped away to Carson City for undercover marriage. Newlyweds are now at Tahoe.

WALKOUT AT RKO-PATHE IN WAGE SLASH PROTEST

(Continued from Page 1)

S. E., of which the sound technicians local is a direct branch, made an agreement with major companies some time ago providing that there would be no cuts in salaries in either studios or theatres. Despite fact a minimum scale for sound men is now being negotiated, RKO-Pathe endeavored to cut salaries of their sound crews at this time.

Officials of the local contend if producers have right to attempt salary reductions, the union has the same right to hold or increase the present scale. They state that they are willing to stand pat on the present rate pending the current wage scale negotiations, but are ready to resist every move to decrease salaries of their members at this time.

Decision of union to pull men out of RKO-Pathe came after studio delivered ultimatum that assistant take first sound assignment or be closed out.

With only one feature in work, studio struggled through production yesterday in haphazard fashion; with no replacements for the walkouts.

Unless difficulties are settled by Monday, company will be in a bad spot, with two comedies and another feature starting. Latter, "Suicide Fleet," is set for San Diego location, and company will not be able to move without full crew of union sound men on the job. This because of troupe moving into jurisdiction of San Diego union headquarters.

Mary Nolan Stays East; Picture Deal Blows Up

New York.—Mary Nolan will not return to Hollywood, at least for the present. Deal pending on coast with an independent producer, started at this end, blown up by a reported outburst of temperament and what-have-you on Mary's part. Producer got disgusted and called everything off.

THE Hollywood REPORTER

Vol. V. No. 33. Price 10c. TODAY'S FILM NEWS TODAY Friday, July 24, 1931

MGM-WARNERS IN BREAK

Two Concerns Disagree Over Matter of Pcts. in Playing Pix. Warners Makes The Break

New York.—All booking relations between Metro-Goldwyn-Mayer and Warners have been broken off, with MGM selling their product to opposition houses.

The break was caused by Warners refusing to play the MGM pictures on percentage over their entire circuit. H. M. Warner is said to have agreed at one stage of the transaction, but later wanted to spot the percentage bookings and play other houses on an outright rental. MGM wanted all or nothing, with Warner deciding on nothing.

There is a wild rush on the part of independent operators having houses in opposition to Warners to grab off the MGM product as it had been felt all along that they did not have a chance to get it with Warners in the picture.

◆ "THERE is only one trouble with the motion picture business—lack of showmanship." This from Harold B. Franklin, head of the Hughes-Franklin chain and former operator for Fox West Coast and Publix.

●

"Showmanship is that intangible something that, applied to the production, distribution or exhibition of pictures turns flops into successes and successes into flops. I don't care whether it's a theatre manager, a producer, an exchange manager or any other one person that has anything to do with pictures—he must possess that indefinable quality that is bound on all angles by showmanship in order to successfully operate his task."

●

"There is too little showmanship in the production of pictures. When you get a showman like Thalberg, you get elements in pictures that audiences pay plenty of money to see. It does not necessarily mean that Thalberg makes the finest pictures in point of artistry in story, production and acting, but the material he generally picks is most often a selection that embodies ideas and facts that please most of the theatregoers throughout the country. There are other Thalbergs in the production end of our business, but all too few."

●

"A story in the hands of a showman is totally different from the same story in the hands of an individual who does not sense that feel of things. Ninety per cent of the stories selected by studios are devoid of all essentials of show qualities.

"What is true regarding production, is more true in the management of theatres. A good showman can turn a poor program into one of great entertainment with a bit of film that other managers could see no value in. That same manager can create an atmosphere about his house, a tone to his advertising, a class to his publicity that will win him more patrons than his competitor who may be showing a better program."

●

"Showmen are born. You can't make them. They either have it or don't have it. Proper training may

(Continued on Page 2)

Warner Publicity Department Closes

The fire hose was turned on the Warner-First National studio publicity department as a last resort for cutting down operating expenses. The entire department, with the exception of George Thomas and a few secretaries, have been given their dismissal or a month vacation. Herbert Voight, head of the department and

(Continued on Page 2)

'U' Sells Music Concern

New York.—Universal has sold the Universal Music Co. to Frank Goodman and Lou Handman. Latter will still continue to publish songs for Universal pictures.

M. P. Relief Fund Meet

Executive committee and board of trustees of the Motion Picture Relief Fund meet at the Writers Club Tuesday night.

'Street Scene' Completed

King Vidor has finished camera work on "Street Scene," from the Elmer Rice play, at United Artists.

Joe E. Brown East

Joe E. Brown leaves next Monday night for Chicago where he will begin an Eastern tour of "Elmer the Great."

'Co-ed' Banned; Para May Sue

Richmond.—Virginia State censor board has rejected Paramount's "Confessions of a Co-ed" in toto. Distributor is seriously considering court action to nullify the ruling of the censors. Paramount has appealed to the courts in different states several times against similar drastic censor action.

Re-Edit 'Night Nurse' Or Out, Censor Edict

Baltimore.—Maryland censors have turned thumbs down on "Night Nurse," Warner feature starring Barbara Stanwyck. Decision calls for sweeping re-editing of picture.

Hanson Quits Allied

New York.—Oscar Hanson has resigned from the Allied States Association to accept a proposition to promote British films in Canada.

Sound Men Walk At RKO-Pathe In Wage Slash

In resisting attempts to slash salaries of sound men at RKO-Pathe studios, officials of the sound technicians' union staged walkout of entire crew of 22 members of the sound department.

Move on the part of union came after company had attempted to move an assistant into first sound spot with no increase in salary. Studio expected to save $75 on the move; with union anticipating wholesale reductions in salaries through replacements of first sound men by assistants if company was allowed to get away with the first manipulation.

National executives of the I. A. T.

(Continued on Page 2)

Tiffany Will Produce Bob Steele Westerns

Tiffany has taken over production of the Bob Steele westerns from Trem Carr, who has been making the pictures for Tiffany release. Deal is in line with new policy of Tiffany to produce all of its own pictures for release.

RKO Scraps Series of Advertising Shorts

New York.—Hiram Brown announces that RKO has given up the idea of making a series of sponsored shorts. Van Beuren was to have produced them if the deal went through.

SELZNICK-MILESTONE CO. FORMED TO MAKE 6 FILMS

The papers for the formation of the Selznick-Milestone Corporation Ltd., have been signed. The company will make six pictures during 1931-32 with two of the six to be directed by Lewis Milestone and the other four in the hands of two other directors whose identities have not as yet been disclosed. It is a cinch bet, however, that King Vidor will be one, with a chance that Frank Borzage will be the other.

David Selznick left last night for New York to arrange several deals in connection with the new company. He is expected to put the finishing touches on the purchase of three stories and will look over the market and talk to authors about others.

All finances for the proposition have been set with local capital here in Los Angeles.

Metropolitan studios will probably house these new production units.

Edington Returns

Harry Edington has returned from New York where he went to attend the conference of the foreign department of Metro-Goldwyn-Mayer.

The MGM plan will remain the same as during the past year. They will make synchronized versions plus a few straight foreigns on the local lot.

THE REPORTER

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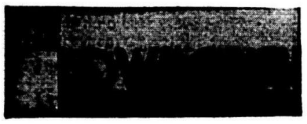


Added to Josef von Sternberg's alimony and other troubles, is a very painful ear ailment. A big wave caught Von on the side of his head while swimming recently and he neglected the immediate effects of it. He is now threatened with a serious condition, but is bearing up bravely.

•

There is nothing to the rumor that Jimmy Durante will open at the Embassy Roof. But he and "the boys" WILL open—nothing can stop 'em—and who wants to? They're looking for the right spot. When they find it . . . HOT cha!

•

The Embassy was bright with "names" yesterday. Among the lunchers were Bebe Daniels, Colleen Moore, Virginia Valli, Dorothy Mackaill, Estelle Taylor, Paul Bern, Sally Eilers, Carmel Myers, Jeanette McDonald. And the Round Table was full—even as you and I.

•

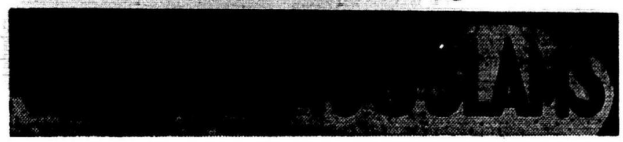
The "top" executive of a major studio who is noted for his loyalty to his friends, is wasting a great deal of his rare quality on a lesser exec of the same studio, to the extent that he will undoubtedly be greatly embarrassed before long, if stories now rampant on the Boulevard are true.

•

Now that Roland Brown has succeeded in establishing himself on a solid level of motion picture directing and writing, he has returned to his original calling as an artist of portraits and landscapes by painting a portrait of himself. Brown has not touched a brush in over eight years, during which time he forsook everything to master the art of screen story telling and delineation. Having mastered this, he is devoting his spare time to refreshing aspirations of days gone by, when he studied art in France and Berlin.

•

Did you know that Greta Garbo never autographs photographs of herself? You can look Hollywood over thoroughly without finding a signed photo. Not even her closest friends can boast a "to dear Soandso, from Greta," there supposedly being only three such in existence.



SYRACUSE

"THE MIRACLE WOMAN"
RKO Keith's Theatre

Herald: Whether or not "The Miracle Woman" is of "Best Ten" calibre may be another question, but there is no denying the fact that the picture is absorbing, dynamic, and quite realistic melodrama. It's been many a week since Keith's has offered a talkie of such calibre.

American: Here is a play jammed with new ideas, rich in human characteristics, quite believable, and so thrilling that the audience applauded as if it was at an old Jacobs and Proctor melodrama. Its continuity is admirable. There isn't a single insult to your intelligence.

Post-Standard: It would be difficult to decide which scenes are the best. There are plenty of exceedingly dramatic and emotional ones, with a few lighter ones to relieve the tension. And all of them are well done. . . It's worth the time of anyone.

"THE BLACK CAMEL"
Fox-Eckel Theatre

Herald: Murder mysteries should not be expected to be logical, nor even plausible. "The Black Camel" sins in this respect as much as its predecessors. But withal it is good entertainment for a warm summer day.

Post-Standard: "The Black Camel" may be classed, without any hesitancy, as a good mystery story.

"THE NIGHT ANGEL"
Paramount Theatre

Herald: . . . should please all sentimentalists. The film provides some good moments for summer-night entertainment and the musical accompaniment is romantically pleasing.

Post-Standard: It's an unsual sort of picture with unusual characters but it rambles vaguely on from situation to situation. . . . However, it does hold a certain amount of interest.

Journal: This melodrama, looked at as such, will interest; but don't try to match it with the lines. You will get thrills but not any more mental pabulum than you take with you.

"SON OF INDIA"
Loew's State Theatre

Post-Standard: . . . a picture that I'm sure everyone will enjoy. There are exciting scenes . . . and there are romance and drama.

Journal: This "Son of India" is so well done you feel the spell of the East. . . . That's what gets you—the prophetic, the mystic and the occult of India. Those are the things that makes the picture great, rather than the story.

"NIGHT NURSE"
Strand Theatre

Herald: I shouldn't say that "Night Nurse" is exactly pleasant cinema, but certainly it is different. And that, after all, is something in a season when cinema fare runs strongly to formula and cycle.

Journal: If "Night Nurse" is missed by a single nurse in this city this week, then the one who missed it will be regretting it for a long time, for all the other nurses are sure to be talking about it. The audience at the first run showed its appreciation several times.

New Ticket Tax

(Continued from Page 1)

and unnecessary high costs of pictures through producer mistakes.

Winning argument by sponsors of the bill was to effect that "the industry could easily stand the admission tax if the business could throw away more than $500,000 yearly on salaries to persons who did not work."

Tax bill as passed, calls for five cent levy on every theatre admission up to 40 cents; ten cents on tickets scaled from 40 cents to $1; and a straight 10 per cent tax on admissions over one dollar.

The tax bill has been shot along to the Governor for signature and will become a state law within two months, unless pocket vetoed.

Abramson Does Comeback

New York.—Ivan Abramson, the perennial indie producer, is preparing another comeback. Claims he has knockout story for independent market and will produce it here. Ivan says market is greatest ever for indies and is all steamed up.

Tradeviews

(Continued from Page 1)

pictures scheduled for production there now; there may be more added. Our Hollywood studio will shoulder the heavy burden. There is nothing unusual connected with my present visit. I am here nearly every year at this time. However, much of my time during this present stay will be taken up in an effort to instill Paramount's confidence into every individual connected with this studio."

U. S. Sound Equipment Trails In Mussolini-Land

Total sound film installations in Italy as of May 31, 1931, totaled 428, of which 84 are American, the balance of 344 being of foreign make.

Wolf Buys R. Talmadges

Al Wolf has bought entire line of Richard Talmadge productions for Dallas territory.

16mm. Libraries Making Their Own

With the demand for 16mm. shorts and feature subjects on the upgrade, several of the rental libraries are sending emissaries here from all parts of the country to make their own product. These agents, knowing nothing of the producing end of pictures, are aligning themselves with small independent operators who are familiar with the tricks of making a picture on a low budget.

These pictures, at this time, comprising mostly short novelties and comedies and western subjects, are made on regulation 32mm. film and then reduced to the smaller size. The producer draws a salary and a cut on the future rentals from these subjects. The recording at present is on discs, while plans at this time are being formulated to standardize the 16mm. projectors for sound on film.

Quartette Will Stay Here For Picture Work

"The Four Sequoians," who have made international tours over the vaudeville circuit, decided to remain here for picture work and will operate under the monicker of "The Screen Quartette." Their first screen work has been with C. C. Burr in the first of his series of "Torchy" comedies.

Gaumont-British Profits Up a Million This Year

London. — Profits of Gaumont-British for the year ending March 31 are reported to be a million dollars in excess of earned profits for corresponding period last year.

Idle Big-Timers

(Continued from Page 1)

pany at a salary of $500 or up weekly.

With knowledge of story mechanics, the writer is able to deliver finished script to the independent within two weeks; and no time is lost on lengthy story conferences or waits to interview supervisors.

One well-known writer, who has a large acquaintance in the independent field, has been able to place several out-of-work scenarists with the indies on story assignments during the past month. He will not, however, recommend a writer that he does not feel can deliver satisfactorily on the assignment open.

A former associate producer at one of the large studios has started preparations on his first independent feature. The producer has engaged two former writers that worked for him at the studio to adapt and dialogue his story. Writers are getting $1,000 each for their work—salaries at the major studio were over a grand a week.

Present invasion of independent field by established writers under ghost names, is driving former hacks that delivered set stories to the indies, completely out of the picture. Assignments for the latter are now few and far between.

Pingree In Radio Picture

Earl Pingree gets spot in Radio's "Are These Our Children?" which Wesley Ruggles is directing.

THE Hollywood REPORTER

Vol. V. No. 32. Price 10c. TODAY'S FILM NEWS TODAY Thursday, July 23, 1931

NEW ADMISSION TAX

Florida Legislature Passes Drastic Bill Since Industry Supports Army of Drones

Tallahassee.—First definite result of short-sighted policy of film producers in deliberately encouraging unfavorable publicity in the press of the country is shown by the passage of bill by Florida Legislature providing for stiff tax on theatre admissions.

Published reports in local papers citing numerous instances of tremendous waste in production of pictures resulted in gaining overwhelming majority vote when the bill came up for passage. Proponents read newspaper clippings which cited specific instances of high salaried studio chair-warmers

(Continued on Page 2)

[redacted]

◆ WE HAD a pleasant chat with Jesse Lasky, and found him to be very optimistic regarding the immediate future of pictures. J. L. feels that the coming year will see a substantial advance in the quality of talkies because "we have learned a lot of things during the past year." The production head of Paramount said:

"There is a tremendous audience waiting for good pictures, an audience that is a bit more critical than they were last year, the year before and three years ago. They are more selective. They shop more."

●

"We have made some poor pictures during the past year, and what studio has not?" continued Mr. Lasky; "we will have some the coming year, but our product will be 100 per cent better during 1931-32 than it was during 1930-31. Our company and the entire industry have gone through conditions that were entirely unknown before. We faced a terrific economical wave, it swamped us. We were making pictures with more than one eye on the stock market, financial reports and the utter disintegration of the box-office totals we had learned to expect. Pictures can't be made under such pressure."

●

"I believe that the crisis has passed and we will encounter a new wave of prosperity, not the kind we had at the start of talkies nor the peak years of silents, but a prosperity that will reward the average picture and will enable us to make, distribute and exhibit pictures without the terrific strain we have been laboring under during the past 12 or 18 months."

●

"Pictures run in cycles. Last year the successful production had to shock the public. I feel that the big pictures for the coming year will be the ones whose story sticks close to the home, to romance, the types that were so successful several years ago. The depression has taught people a lot of new things, they have been compelled to do without many necessities, and this compulsion has brought them a greater appreciation for home life and what goes with it."

●

"We have no definite plans regarding our Eastern studio. We have five

(Continued on Page 2)

'U' May Produce Series In England

New York.—Universal may make a series of feature productions in England if satisfactory arrangements can be made. Carl Laemmle, Sr., on his way to Europe, will probably look into conditions while in England with a view to such a deal.

Thalbergs Back; Many Decisions Pending

Irving Thalberg and Norma Shearer dropped off the train at Pasadena last night after three months' trip to Europe

With Thalberg back at his desk this morning, several contract and story deals held up pending his return will be decided on.

MGM is preparing scripts for both "Private Lives" and "Smilin' Through" as Norma Shearer's next starring production, with selection of first to go up to Thalberg. Sidney Franklin will direct whichever is tabbed.

Warners Cut Lab Men Five To 25 Per Cent

Effective last Monday, all laboratory workers at the Warner studios were subjected to a drastic cut in their weekly pay envelope. The cut was from 5 per cent to 25 per cent. Those making under $50.00 were sliced 5 per cent, $75.00 received a 7½ per cent cut; the $100 a week man gets docked 10 per cent. Over that from 15 per cent to 25 per cent.

Saal Here For Tiffany

William Saal, new general manager of Tiffany, arrived yesterday for conferences with Phil Goldstone, company production head. Saal dropped in from regional sales meeting held last week in Denver.

Columbia Wants Indie Product

Columbia has entered the field of major distributors in search of good independent product. Harry Cohn has let it be known his organization is ready to offer a Columbia release on pictures, either on a straight percentage or an outright sale. This includes finished product and productions contemplated for production.

First Yiddish Talkie

New York.—Ludwig Satz has completed production of first Yiddish talkie to be made here, entitled "Love Crazy."

What a Business!

Canvass of Hollywood shows every studio on the coast getting ready a treatment to fit title, "What A Man." Who'll make it, if any, is another question.

Court Puts Lid On Credit Committee

New York.—Carrying out the terms of the U. S. Supreme Court decision, Federal Judge Woolsey, yesterday signed a decree enjoining the Motion Picture Producers and Distributors of America, Inc., from using the so-called "credit committee" system. Courts have held this system discriminates against exhibitors.

L. A. Theatres Back In Times and Herald

All first run theatres in Los Angeles return for full advertising space in the picture pages of the Times and Herald starting next Wednesday.

The theatres pulled out of the two papers when latter raised rates, but go back to pay the increase demanded. FWC were leaders in agreeing to new contracts with the papers, forcing all other downtown houses to follow.

IDLE BIG-TIMERS WRITING FOR INDIES UNDER COVER

Present boom in independent production has proved financial heaven for many high-salaried scenario writers who have been passed up by major studios since introduction of talkers.

Demand of indies for originals, scripts and dialogue has opened up remunerative field for well-known writers not working for major companies.

This type of writer has been grabbing the major portion of work from the Independents, and will undoubtedly continue to do so for some time. The writer is approached to do a three-way story; original, script and dialogue; for an indie at price ranging from $500 to $1500. Generally he accepts the assignment, with understanding that his real name be kept under cover and a non de plume substituted on all advertising and publicity. Latter stunt to protect him when he is submitted to a major com-

(Continued on Page 2)

Dreiser Case Opens; Continued To Monday

New York.—Opening arguments in the Dreiser-Paramount case were heard in the Supreme Court before Justice Witchief today. Arthur Garfield Hays appearing for Dreiser and Humphrey Lynch for Paramount. The Court reserved decision and gave attorneys until Monday to file briefs.

[redacted]

ERPI GETS CLEAN BILL IN M.P.OPERATOR SCANDAL

Chicago.—The District Attorney's office here contemplates no action against ERPI for alleged subsidizing of operators' union officials in connection with installations in this city.

Charges are that ERPI put Tom Reynolds, indicted head of union operators, on their payroll to the tune of $8,500 a year and paid Emmett Quinn, union treasurer, $1.50 for every local ERPI installation. D. A.'s office takes position that ERPI was an unwilling victim of union racketeers and asserts that Reynolds forcibly obtained appointment as chief engineer for sound installations.

Situation arising out of operators' union scandal still red-hot here, with Capone ramifications adding to tension. Recent meeting of union operators held under strong guard to prevent reprisals from underworld elements.

'Suicide Fleet' Troupe Booked For San Diego

RKO-Pathe "Suicide Fleet" troupe start work Monday in San Diego getting backgrounds around the warships and government naval base.

Navy is being worked hard these days by the film gang, with Pathe the second company shooting locations in San Diego harbor in past two weeks. MGM "Hell Divers" recently returned, and Para will shoot locations for "Come On Marines" with navy background within the next month.

Air For Mizner

Wilson Mizner in panning well known radio humorist topped his argument with the statement, "If that guy don't get off the air, I'm going to quit breathing it."

Meglin Studios Busy On 'Wizard of Oz'

Production on the 26 series of "Wizard of Oz" shorts featuring the Meglin kiddies has been hampered by the current engagement of the Meglin troupe at Pantages theatre. The kiddies have been rehearsing for the pictures during the past two weeks when the Pantages engagement interrupted.

Paramount Girls Return From 12,000-Mile Trip

Jean Blair and Isabel Stuart, Paramount secretaries, returned from a 12,000 Fording tour that took them into thirty states in the past two months. The girls rode alone all the way.

LaVerne and Ames to Para

Lucille LaVerne and Adrian Ames have been engaged by Paramount for an important role in "24 Hours."

Three U.A. Houses Open By October 1

First three of group of new houses being constructed by United Artists theatre will be operating by October 1. The Inglewood theatre will be opened Labor Day, with the houses located in Pasadena and Whittier Boulevard scheduled to get away before October 1. Nine other U. A. houses in California are in course of construction, with Lou Anger looking after details.

Cafe For Reno a la Hollywood

Joe Berliner, who has been connected with Henry's Cafe ever since it started, has organized a group of local screen stars with a closed capitalization of $50,000 to open a typical Hollywood cafe in Reno. Berliner resigned from Henry's and after he gets the Reno place well established, he may invade Hollywood with the profits and open a restaurant here.

Check and Double Rages At MGM

The MGM studios has augmented its checking staff at the entrance to the studios, so that each employee not hired by the day must check in and out each time they enter or leave the premises. This not only applies to the menial secretaries and office boys, but directors, stars, writers and executives.

New ruling credited to present campaign of efficiency now predominating in studios.

LOOKS at the BOOKS

HOT NEWS—Emile H. Gauvreau—Macauley $2.—"Lowdown" addict will find this a delectable dish. I gives the underslung on the tabloi newspaper racket and tells how re porters use artificial respiration t keep alive such characters as Dadd and Peaches Browning, Ma Kenned and What-a-Man, and others of thei ilk. Gauvreau is editor of the Ne York Mirror, and was for five year editor of the Graphic, so he write with authority.

All the characters in the book ar thinly disguised headline celebrities including "Anthony Wayne," wh will be instantly recognized as Ph Payne of the Mirror, who flew to h death on a trans-Atlantic flight. Grea stuff. MGM has already snatched for Clark Gable.

•

THE MAN WITH THE CLU FOOT—Valentine Williams—Hough ton-Mifflin ($2). In most myster stories the mystery seems to be wh they were written, but Valentine Wil liams fabricates a little better grad of this staple product. For Pullmar porch or pastime reading this one w get by, particularly with those wh have read other stories by William on Clubfoot, Germany's master spy

•

Claire Dodd Stays On

Claire Dodd, contract player a Para, had option picked up for addi tional term.

SILENCE
A PARAMOUNT PICTURE

Written and co-directed by

MAX MARCIN

LOUIS J. GASNIER
Co-Director

'HUCK FINN' IS WORTHY TEAM MATE FOR 'SAWYER'

Taurog Scores; Kids Are Grand

"HUCKLEBERRY FINN"
Paramount

irection .....Norman Taurog
ory .....Mark Twain
creen Play.....Grover Jones and William Slavens McNutt
notography .....David Abel
ast: Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl, Eugene Pallette, Clarence Muse, Claire Blandick, Jane Darwell.

"Huckleberry Finn" is a worthy unning-mate to "Tom Sawyer," hich more than satisfied 'em. The cture seemed quite long in preview rm. This may be eliminated by utting which we feel is necessary r the reason that the "love ele- ent" seems over-stressed and great- retards the excitement of the ad- ntures of Huck and Tom them- lves.

Lots of fun and action for the kids this one—and a tear or two for e grown-ups—the very sentimental own-ups. The picture, however, oes not rate as one of the best kid peras by any means.

The story of Huck Finn, familiar thousands, concerns the son of a runken river loafer who is adopted a kindly village woman and sent school. The only kid in the village ho will have anything to do with m is Tom Sawyer. Tom is crazy bout Becky Thatcher but Huck does ot want anything to do with girls, omen or school. His old man tries make trouble for the woman who raising him, and Huck gets into nger because Tom fails him when e needs him. Whereupon Tom, to edeem himself, runs away with Huck. They take to a raft along with a olored servant, and drift down the lississippi. Two card-sharps, after eing thrown overboard from a river eamer, come aboard their craft and onvince the boys that they are exiled oyalty. The boys scout food for them nd almost become their tools in ealing a fortune from a young family ho have befriended them. Huck's isgivings, his courage and the fact hat he has finally become smitten by e charms of a certain little girl, ve the day. The money is restored nd the boys return to their homes. uck, of course, is a changed boy, uch to the amazement of his mother" and her crabby sister. nis.

The picture undeniably drags in ots, while others are chockful of spense and interest. The direction Taurog, and the photography are xcellent. The river atmosphere is cely presented—there should have een more of it. The dialogue, while ot inspired, is O.K. The fault lies in aving left so much that was "meaty" nscreened, while dwelling a lot on cidents that were not particularly nny or exciting.

The kids—all of them were grand. redits go to Junior Durkin, a lov- ble, understandable Huck; and to ckie Coogan, who repeats his performance of Tom Sawyer with the same sincerity. Mitzi Green didn't get much chance to shine, nor did Jackie Searle, in this one. Supporting cast, especially Huck's "mother," were very good.

Not Our Sally

The cops reported that a girl answering the description of Sally O'Neill had hit-and-run. This was immediately proven false thereby relieving "Our" Sally of considerable embarrassment.

Solons Whetting Knives For Films

New York.—State legislatures are going to be unusually tough to handle this year on matters of taxation and censorship, according to experienced observers. Predictions are that Hays and his lieutenants are facing severest campaign in years to protect the industry from political guerillas and long-haired sharpshooters.

Action of the Florida solons in slapping admission tax on theatres looks to insiders here like the opening gun in a widespread drive against filmdom. Industry's attitude toward newspapers during past few months is no help to the Hays cohorts and undoubtedly many 'lowdown' stories already published will be used against the industry in legislative hearings this fall and winter.

Tree Opposite Arlen In Football Yarn

Dorothy Tree, recent addition to the Paramount staff of players, has been assigned to play opposite Dick Arlen in "Stadium," a football story scheduled to go into production for a release during the opening of the football season.

Savo Set At Radio Following Remakes

After additional scenes were made for the first Jimmy Savo comedy short to be made for Radio, that actor will remain with Radio for an additional series. The deal will be decided as soon as Joseph I. Schnitzer can get to it.

Douglas With Huston In 'Heart In Hand'

Kent Douglas has been signed by Universal to support Walter Huston in "Heart and Hand," which is scheduled for production August 3 under the direction of William Wyler.

Collyer-Erwin Tie-Up

Undaunted by Arizona's midsummer heat, June Collyer and Stuart Erwin stole away to Yuma yesterday and were married there. Judge Henry Kelly adjusted the double harness. Erwin is at MGM in a picture. Miss Collyer is freelancing.

Nolan Returning To Hollywood

New York.—Mary Nolan is leaving for Hollywood tomorrow night. Mum about any plans connected with pictures, but emphatically denies any idea of retirement and will listen attentively to any picture propositions that sound interesting.

Bachmann-Schlank Produce As Indies

New York.—Jack Bachmann, former Paramount associate producer, Morris Schlank and L. Corson, Philadelphia exchange man, are preparing to produce six features in Hollywood for the indie market.

Landy Will Supervise Columbia Publicity

In addition to his duties as scenario writer at Columbia, George Landy will directly supervise the company's publicity department. Landy will select successor to Lon Young, who resigned as publicity head this week.

Pathe Wants Western

Although story for the third Tom Keene western for RKO-Pathe is set, company is looking for suitable story for second picture on the schedule. Third is original by Adele Buffington titled "Ghost City."

Four In Work On U. A. Lot Soon

With Sam Goldwyn now casting earnestly about for suitable casts to play in "Arrowsmith" and "Greeks Had A Word For It," it looks like these two productions will get under way within the next four weeks. In addition to this, Howard Hughes plans to start "Cock of the Air" by August 15 and the resumption of "Air Devils" by September 1. This will give the U. A. lot four features in production within the next month, which will be a record for activity at this lot for over a year.

Pichel In "The Cheat"; Hayakawa Scratched

New York.—Irving Pichel will play Sessue Hayakawa's original role in Para's remake of "The Cheat." Hayakawa was first considered, but company figured it better not to recast him in same spot on the remake. Tallulah Bankhead will have Fannie Ward's starring role.

Jackson on 'Arsene Lupin'

Joe Jackson borrowed from Warners to do continuity and dialogue on "Arsene Lupin," next starring vehicle picked for Jack Gilbert by MGM.

Gallagher For 'Marines'

"Skeets" Gallagher has been assigned by Paramount to play the male lead in "Come On Marines." Scheduled to go into production within the next two weeks.

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AN EXTRAORDINARY PREDICTION AND REQUEST:

WHEN THE TEN BEST DIRECTORS OF THE YEAR ARE ANNOUNCED [Film Daily Nation-Wide Poll of Critics]

note the Selznick clients!

SMART WOMAN' — RKO-RADIO PICTURE
BERTRAM MILLHAUSER, Associate Producer

COMMENT

"Smart Picture . . . Bertram Millhauser . . . deserves no small share of praise for adroit handling . . . and in foreseeing the box-office angles that will make this . . . more than 'just another of those things' concerning wives and husbands. . . . "

DAILY SCREEN WORLD

"Affords much enjoyment . . . laughs frequent and hearty arising from both situations and dialog."

HOLLYWOOD HERALD

"Wit lifts familiar story . . . constant gales of laughter . . . treatment gives picture its freshness . . . good fun."

HOLLYWOOD REPORTER

Mr. Millhauser Acknowledges With Appreciation the Splendid Direction of Gregory La Cava and the Dialogue of Salisbury Field

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

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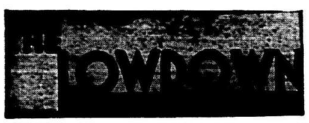

Barbara Stanwcyk claims that her refusal to return to Columbia for her scheduled picture is due mainly to the fact that when she was seriously injured during the making of "Ten Cents a Dance" at that studio, she insisted upon calling her own physician in preference to the studio doctor they offered her. After treatment, she returned immediately to work so as not to hold up production and when the opus was finished, Columbia refused to pay for her medical attention. That's her "story" and maybe she'll "be stuck with it."

•

An independent producer making features for the state right field, cannot afford the salary of a story supervisor. He has, however, worked out a basis where he gets the benefit of story supervision. Free lance writers are engaged to prepare originals and scripts for the producers on fees ranging up to $750 per story. At time of engaging the writer, producer informs him that he must stand the cost of a story supervisor—which will be 20 per cent of the flat price set for the story and script. Producer assigns his scenario editor to work with the writer when latter agrees to pay the cut—but the editor gets no dough directly from the producer.

•

Endorsements from screen players for corn plasters, soap, chewing tobacco and grape juice are becoming so hard to secure in Hollywood that the manufacturers are taking the next best bets, including extra girls, sound engineers and even fan magazine writers. They even go so far as to authenticate these endorsements by printing the endorsee's address.

•

First instance of radio plug for a scenarist over the national network occurred last week on the Seth Parker NBC hour. Jane Cowl complimented Jane Murfin for the splendid script prepared for Seth Parker's initial film, "Other People's Business." Jane Cowl and Jane Murfin wrote "Smiling Through" several years ago.

•

...ORTS & SLAMS

NEW YORK CITY

"THE COMMON LAW"
Mayfair Theatre

News: There have been so many more sensational novels and plays written since "The Common Law" that in spite of its modern background it is dated.

Graphic: Deviates considerably from the original story and in striking a contemporary note it misses some of the fire which Mr. Chambers injected in his plot.

American: Flat, dull and uninteresting. Either the adaptation is bad, or the once daring theme has lost its kick since the days of what-nots and antimacassars. In either event, the vehicle is the worst Constance Bennett has had since her return to film fame—and fortune.

World-Telegram: While it is based upon an idea which should have a large popular appeal, much of the talk and action are artificial, and as a result a good deal of the film is utterly without conviction.

"A HOLY TERROR"
Roxy Theatre

News: If westerns are your meat, this is as good as any and better than most. Without a marked preference for the pounding hoofs, it is still acceptable.

Herald-Tribune: A western, its interest lies chiefly in the speed and action Irving Cummings has managed to inject into the hackneyed story, and in the beauty of its natural settings.

JACKSONVILLE

"THE MAN IN POSSESSION"
Florida Theatre

Times-Union: A gay bit of nonsense that is sometimes sophisticated but more often just plain slapstick, and, withal, good entertainment for hot weather.

"SALVATION NELL"
Imperial Theatre

Times-Union: A melodramatic preachment against the evils of liquor, stealing and other vices, as set out in a long series of situations that are depressing and unconvincing.

For Film Headaches

A new drink, said to have originated in Atlanta, Georgia, is now getting a big play here among the picture gang, who frequent the local night clubs to make merry hey-hey with limited purse. It consists of the old reliable aspirin mixed with cocoa cola. For the beginner it only requires one tablet to a glass of coke and then it's dreamland, but to the addict it requires two and three tablets before the desired effects can be obtained.

Voices Plus Mugs, New Racket For Fans

Nick Copeland, former New York theatrical agent, has evolved a new idea for screen stars to render their fans a new service aside from the old obsolete method of sending photographs. The new method is a disc record with the star's voice on one side and their photograph on the other. These purchased in quantities, are just slightly more than the ordinary photograph.

H-F Bandbox Opens July 31; 'Viking' First

Hughes-Franklin 303-seater, at Hudson and Hollywood, billed to open July 31 with the Varick Frissell picture, "The Viking." Bandbox house will sport $21,000 refrigeration system. Several innovations reported planned.

Court Finds Pacent Infringes On W-E

New York.—Federal Judge Galston yesterday handed down a ruling declaring that Pacent Equipment infringes upon Western Electric patents. Suit has been before the courts since June, 1929.

5000 Sound Installations By 1932, Russia's Plan

Four hundred sound installations have been made in Russia during the current year, according to officials of the Soyuzkino, the Combined Motion Picture Industries of Soviet Russia. Next year five thousand additional installations are called for by their program.

'Common Law' For Orpheum

RKO-Pathe's production, "Common Law," is slated to open at the Orpheum here July 29 for an indefinite run. Picture will be backed up with a special exploitation campaign.

Monty Banks' Next

London.—Monty Banks will direct Seymour Hicks in "Money For Nothing" as his next effort, notwithstanding attitude of press toward Hicks as second-rater for talkies.

Brown Derby For Beverly

New Brown Derby will open September 1 on Wilshire Boulevard, Beverly Hills, making fourth eatery of that name. One more and Herb Somborn is a chain store magnate.

LEADING SCREEN PLAYERS KEEPING EYES ON ROAD

Many Hollywood agents are dividing their sales talks between movie studios and route managers of road loops and motion picture theatre stage circuits.

With all indications pointing to a lively revival of the road and the ever-increasing popularity of picture names on the movie house boards, local agents are not only inclined to route their clients out to the sticks for a season, but are plugging the idea with real enthusiasm.

Heretofore only those screen players whose future looked dim cast eager eyes on the road, but at present, big film names anxious to renew or build public contacts are contemplating personal appearance tours and road show loops with an eye to increasing their screen popularity.

The fact that Joe E. Brown will tour the country in "Elmer the Great" is taken as an indication that many other film celebs will follow suit, especially as the road looms just as lucrative a field as the movies.

Tradeviews

(Continued from Page 1)

were before. My claim that we should tell all stars to run in the lake when they demand a half million was made as economic advice to producers.

"For why have the one-time unknown become famous? Merely because a director handled them well, because distributors paid great sums for advertising the names, because theatre managers paid for the electric light current that ran the ads on the marquees. And since the distributors and theatre owners pay the bills for star-making, I claim that in these times they have a right to the profits. And when a producer gives a player a half-million dollars a year and passes the increased cost of production on to the poor theatreman some one's not getting an even break—and it isn't the producer.

"I'm willing to wager a stack of unopened Hollywood press sheets that any one of four directors I name can take an unknown player, star her, and make a box-office smash. Stars? You mean lightning bugs."

Exhibs Ask Protection On All Non-Theatricals

New York.—The Motion Picture Theatre Owners of America, through their various State organizations, are insisting that a clause be placed in their contracts with exhibitors that will give them protection against any and all non-theatrical accounts.

The clause the exhibs wants is as follows :"The distributor agrees that any pictures included in this contract will not be released to a non-theatrical account in this territory until one year after the first run in this territory."

Why 13 Persons In Buenos Aires Read A Fearless Hollywood Film Paper

Over a hundred in South America read the Hollywood Reporter every day, excepting days on which we publish no paper.

The Hollywood Reporter brings them, as no other film paper does, the daily motion picture news of Hollywood, of New York, of London, of Shanghai, of Berlin, of Calcutta and all foreign capitals and lands—of Tradeviews and Previews, and Exhibitors' Opinions.

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LICHTMAN ADVISES EXHIBS HOLD PLAYING TIME OPEN

New York.—Al Lichtman, general manager of United Artists, has sent a letter to almost every theatre owner in the country, advising them to go slow with their bookings and to hold plenty of playing time open for U. A. and other pictures.

Lichtman's letter reads:

"Let me tell you why United Artists Corporation has not as yet broken out in the trade papers with a many-paged, multi-colored advertisement announcing next season's pictures.

"The year ahead is full of tremendous problems.

"If I were running a theatre, this year above all other years, I would want to know EVERYTHING ABOUT EVERY PICTURE that I bought for my theatre. Twelve months is a mighty long time for future buying, even under the most favorable conditions. This year, in all the fog of uncertainty and doubt, it is impossible to see so far ahead.

"Picture theatres cannot be successfully operated unless we realize that we are today in show business. We've got to bring to our theatres the same intensive, individual, intelligent showmanship that successful theatrical operators in show business always give their big attractions.

"Motion picture theatres must confine themselves to big attractions. It means that motion picture theatres must not dissipate their playing time by signing up now for so much unknown and questionable product that they are forced to sacrifice intelligent booking for the sake of absorbing a tremendous amount of hastily bought film.

"My purpose in writing you is to urge on you the necessity for saving your playing time for the best pictures you can buy.

"Our production plans call for only a limited number of pictures this year. We're putting into each of these pictures everything that we can to assure great productions for the theatres.

"Save your playing time for these great pictures of ours and the great pictures of other companies that will come to you during the course of the year. Don't rush in now and sign up for so much product that your chief asset—playing time—will be wasted through the folly of quantity buying.

"Keep your playing time open so that you can get your share of the big picture grosses."

Novarro Contract Still In The Air

With several issues yet to be ironed out between Ramon Novarro and MGM on a new contract, the actor has agreed to do one picture under the old terms, hoping by the time this is completed a new arrangement will be arrived at the mutual satisfaction of both parties. Novarro starts work next week opposite Greta Garbo in "Mata Hari," and in the event he comes to terms with MGM, he will follow this picture by being starred in "Huddle," a college story with the Pittsburgh steel mills as the background.

Alan Hale To Imperial, Then In 'Arrowsmith'

Alan Hale was signed by Al Mannon to play the male lead opposite Laura La Plante in "Salvage," which William Nigh will direct for Imperial. Upon completion of this, Hale will move to the U. A. lot for a part in "Arrowsmith." Both deals consummated by the Weber office.

Dix Outsmarts Hepner

Richard Dix is letting his hair grow for his portrayal in "Secret Service," the star's next for Radio. After finishing this one, Dix may keep the long locks for his characterization in "Frontier," which will follow.

Assistant To Joy

New York.—Will H. Hays has promoted Lamar Trotti to the post of assistant to Colonel Jason S. Joy.

Heavy Sugar For Rolling Stock

It is estimated according to statistics recently compiled by the Paramount studios that the five major studios maintaining their own transportation departments, spend in excess of $795,000 annually for upkeep. This figure was estimated upon the figures submitted by the Paramount studios which stated its 34 automobiles and trucks had covered 1,060,000 miles during the year ended July 1.

Calculating 15 cents per mile for upkeep and depreciation, this would cost Paramount $159,000 and by adding the same figures for Fox, MGM, Universal and Warners the total would be $795,000 or close to a million dollars a year for studio transportation, which is necessary to carry passengers and equipment to distant location points.

Basil Deane's First One Gets London Approval

London.—Basil Dean's first production for Associated Radio Pictures, "Sally In Our Alley," well received at suburban previews here. Star, Gracie Fields, a vaudeville favorite, and goes over big in picture. Not much for American release, but should do well in U. K.

Twist Back From Story Hunt Abroad

John Twist, story scout for Radio, returned yesterday from a scouting expedition in Germany, France and England where he conferred with many foreign writers and playwrights. Prospective manuscripts are now being carefully gone over by the studio readers and executives for decision on purchases.

'Dot' Lee Shorn of $1,000 Hubby

Dorothy Lee had little difficulty getting rid of James Fidler in the divorce court run by Judge Sproul yesterday.

Dorothy told the Judge that friend husband collected her $1,000 weekly salary and so she could not spend it.

Uncle Carl Predicts

I feel that motion pictures of 1981 will be in the third dimension, all-colored talking pictures transmitted by television from a single studio and shown simultaneously all over the world in palatial theatres seating from 35,000 to 50,000 persons.

"Television will not eliminate the theatre, ever. Home projection never makes entertainment quite as natural as the theatre.

"In 1981, as now, there will be a clamoring for changes . . . for changes are the 'spice of life' and civilization's greatest impetus to attainment."

Willie Hoppe In MGM Billiard Short

Willie Hoppe, internationally known billiard champion, will appear in one sportshort for MGM demonstrating expert and trick shots in billiards and pool. Zion Myers will direct, with Pete Smith dialoguing.

'Bon Voyage' Casts Off

Production on the fourth Ed Kennedy comedy started production at RKO-Pathe studios yesterday under direction of Harry Sweet. Others in the cast are Florence Lake, Dot Farley and Billy Eugene.

Laemmle Find on Way

New York —Pauline Moore, seventeen-year-old find of Carl Laemmle, Jr., is on her way to Universal City.

Asks Injunction Against 'Big Trail'

Chicago.—Fox Film Corporation is defendant in an application for injunction now before the United States District Court, asking a restraining order against the release of "The Big Trail." Plaintiff is Mrs. Florinda Gardner, who claims picture plagiarizes her scenario, "The Trail and Trials of the Mormon Pioneers."

T. Holmes Here Today; No Picture Business

Taylor Holmes will arrive aboard the Chief this afternoon to spend a few days visiting Phil and attending some local business. Will go to Chicago early next week for an engagement in "Salt Water Taffy," later to New York for the production of "The Real McCoy."

Switch Christensen Story

Benjamin Christensen will direct "Isle of Hunted Men" for Trem Carr instead of "In the Line of Duty." Switch made after several days' work on script of latter. "Hunted Men" will be third in a series of twelve melodramas for Monogram.

Dorothy Gets New Ticket

New York.—Dorothy Lee, Radio contract player, has been handed a three-year ticket, with four options of six months apart, attached.

Cortez For 'Six Million'

Radio has set Ricardo Cortez to play the male lead in Fannie Hurst's new story, "Symphony in Six Million."

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"FIRST AID" GOOD QUICKIE; PANTHER ANTICS TIRESOME

Like and Paton Chalk Up Another

"FIRST AID"
Ralph Like Production
Sono-Art Release

Direction ..... Stuart Paton
Story, Continuity and Dialogue ..... Michael Simmons
Photography ..... Jules Cronjager
Film Editor ..... Carl Himm

Cast: Grant Withers, Marjorie Beebe, Wheeler Oakman, Donald Keith, Wm. Desmond, Paul Panzer, Ernie Adams, George Cheesboro, Harry Shutan, Billy Gilbert, Stuart Hall.

When compared with the other quickies put on the market, "First Aid" is easily better than most. The Paton-Like combination is again responsible.

It is a gang drama with a few novel touches, and should have great kid appeal, as there's plenty of action and the hero has ingenious ideas for getting himself out of tight places.

The heroine is employed in a dance hall run by a man with outside interests. He manages to involve her brother in his crooked operations and is double-crossed by the latter, who empties the safe before the rest of the gang gets there and hides the jewels. He is shot by one of his own gang and is abducted from the hospital by them as they are anxious to discover the hiding place of the loot. They take him to a private house and bring his sister there.

When he regains consciousness, his memory is gone, and it is necessary to kidnap a doctor who had a reputation for brain operations before he took to liquor. He is a friend of the sister and their romance blossoms rapidly. He hits on the unique idea of sending messages to the police via drug stores, on prescription blanks. The police round up the gang finally, after chases and fights, and all's well, with the kind-hearted detective sparing the brother.

Stuart Paton keeps things going at a fast pace and is ably assisted by the cast. The dialogue is not particularly good, but will get by.

Grant Withers is restrained and interesting as the young doctor. Marjorie Beebe is a bit too heavy to be entirely convincing as the ravishing heroine; her work, however, is okay, although noticeably better in the comedy scenes than the dramatic. Wheeler Oakman is fine as the heavy and Donald Keith is acceptable as the brother.

Dreiser Suit Up Today In New York

New York.—The injunction suit filed against Paramount regarding "An American Tragedy" will come up for hearing in the White Plains court today, but it's six, two and even the case is postponed.

Gary Cooper Returning

New York.—Gary Cooper sails for America today on the Majestic.

Not An Eskimo Custom

Baffin-Land Eskimos went movie last Sunday night when Commander Donald B. MacMillan put on a show for them. Picture was Howard Hughes' "Two Arabian Knights."

After the show, every Eskimo wanted to know what Boyd whispered to Wolheim about the eunuch.

MacMillan hopped his plane and flew without explaining.

Buddy Rogers Again With Para

New York.—Paramount has signed a new contract with Charles Buddy Rogers for another year. Rogers is slated to make three pictures under the new deal. First one will find him co-starring with his old team-mate, Nancy Carroll. Other plans for Buddy not yet set.

Busby Berkeley To Do 'Flying High' Dances

Metro-Goldwyn-Mayer has signed Busby Berkeley to stage the dances in their production of "Flying High" that will be directed by Chuck Reisner from screen play of A. P. Younger. Production starts next week with Bert Lahr in the lead.

England Angling For Robert Milton To Direct

London.—Both British International and British Lyon are trying to get Robert Milton to come to England. Both offering good terms and Milton holding back until he looks over the stories.

Brabin Working On MGM's 'March of Time'

Charles Brabin is working on a treatment with the hope of getting MGM out of the bag with their "March of Time." The Brabin yarn is to be dramatic. He will direct the remakes if story is okayed.

Horace Jackson Wins New Ticket at RKO-Pathe

Horace Jackson is on at RKO-Pathe for another six months' term, his option having been taken up with the increase called for in the agreement.

Fem Lead Or Not, 'Suicide Fleet' Starts

Although RKO-Pathe are still looking for a suitable lead to play opposite Bill Boyd in "Suicide Fleet," the production will start next Monday with Al Rogell at the meg.

Nils Asther Out at MGM

New York.—Nils Asther set to walk the plank at MGM when his contract expires August 15.

'Cougar' Rates Low Except For Shorts

"COUGAR"
Produced and Monologued by Sidney Snow

This is a photographic record of the daily chores of J. C. Bruce, official hunter for the State of California of the felonious feline, the mountain lion, known also by geographical variance as the cougar, catamount and panther.

It is based on the disputed premise that the panther, now recognized clandestinely as the symbol and source of American intoxicants, is the most vicious and dangerous animal of the California jungle and its mere mention should excite an audience.

However, among a people where police dogs are kept as pets it is a little difficult to accelerate the pulse with a study of an animal which would harm no human except a person who cornered it and tried to hold it in his lap.

Mr. Bruce, we are told, has killed or captured several hundred of these big cats in the past ten years. His method of taking them alive with a noose is interesting, but not for an hour and twenty minutes' worth, particularly to anyone who has seen "Trader Horn" or any of the Martin Johnson pictures, and who hasn't?

Hoping that our words blight no ardent ambition, we must state that there is material in this for three good one-reelers and that about lets it out.

Before the cougar is ever encountered the picture wanders all over the High Sierras and covers wild-bird migration, salmon and trout fishing, sheep culture and a few other subjects.

The photography is generally painful, the kind that nine of ten people get who take a home-movie camera on their vacation.

There is an interesting shot of a death-battle between a king-snake and a rattler, highly reminiscent of the tussle between the cobra and the mongoose that Paramount used so effectively in "The Letter." The accompanying lectures are done in a sing-song that sounds like a cross between Graham McNamee on an off-center record and an old-time backwoods Bible-thumper.

'Age For Love' Gets Works in Production

Howard Hughes is sparing no expense when it comes to creating sets for Billie Dove's current production, "The Age For Love." When the production is completed, it will contain the last word in ultra modernism for settings and costuming of the entire cast.

An example of the effort and money spent already, shows a background for the pent-house sequence costing plenty to erect a miniature skyline view of New York City. Here the skyscrapers are reduced in scale with the actual buildings and are lighted up, with miniature people walking about. Elevators can be seen ascending and descending, which gives the natural illusion of the real McCoy. The same effect could be obtained by process shots or a painted drop, but not for a Hughes production.

Cortez-Foster Signed For 'Up-and-Up," Radio

Ricardo Cortez has been borrowed from Radio to replace Pat O'Brien in "Up and Up," while Norman Foster, who has been playing at the Paramount studios in New York, is flying here to play another feature part in the same picture. Balance of the cast including Slim Summerville, Mae Clarke and Marie Prevost, the same.

Jos. Schnitzer In Today; May Move Start Dates

Joseph I. Schnitzer, Radio president, returns from eastern conferences tomorrow. As a result of his trip to New York, it is reported company will move up production of several pictures to August instead of later dates.

Harry Takiff, Schnitzer's secretary, is reported due Sunday.

Florence Strauss Col. Story Head

New York.—Florence Strauss has been named story editor for Columbia. Left for the coast yesterday for conferences with Harry Cohn on the program. Mrs. Strauss was story editor of First National during the Rowland regime.

Ingram's English Ticket

London.—Rex Ingram has signed with Mansfield Markham to direct five pictures during the course of two years for the British-Ideal Company. The first will be titled "Baroud."

PRODUCTION SCHEDULE SET FOR EASTERN PAR. STUDIO

New York.—The schedule of production in the Eastern studio of Paramount, is practically set until the first of the year. There will be two pictures with Claudette Colbert and two with Tallulah Bankhead as stars. "The Cheat" will see the Eastern stages in early November, with Sessue Hayakawa set for his original part. Four other pictures will be switched from Hollywood here.

The details of the pictures to be switched East will be handled by Jesse Lasky, in charge of Paramount production, during his present stay in Hollywood.

Harry Hervey On Para's 'The Cheat'

New York.—Harry Hervey is doing the talkie treatment on "The Cheat" for Paramount. Originally made by Paramount as a silent, was authored by Hector Turnbull.

THE Hollywood REPORTER

Vol. V. No. 31. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, July 22, 1931

CHAPLIN AS AN INDIE

Will Join the Ranks of Indie Producers With Production of Four Pictures. Here Soon

Paris.—Charles Spencer Chaplin, the young business man of Hollywood, is returning to America and California by an early boat in order to ready things for the production of four independent pictures for the 1931-32 market.

Chaplin states that "the independent producer of today is the only salvation of the motion picture industry in America, inasmuch as he has no definite release to meet and if he turns out a good product there will be plenty of good American dollars offered by the distributors."

According to present plan, Chaplin proposes to make four pictures with no distribution set until each of the four are completed. Two will be directed by Harry D'Arrast and the other two by Charlie himself.

He has no plans regarding a new Chaplin comedy, with or without talk.

[redacted]

• THE current controversy raging between stars and studios gives added point and zest to the following remarks from Eric M. Knight of the Philadelphia Public Ledger.

Mr. Knight knows pictures. He knows audiences. He has studied both carefully and shrewdly for years. He doesn't write with a Hollywood bias. And his conclusion is that stars may come and stars may go, but good pictures go on forever.

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In fact, in Mr. Knight's opinion, most stars are glorified lightning-bugs. And in the game that goes on incessantly between stars and producers, the exhibitor is too often holding the bag and paying the freight.

From now on, Mr. Knight has the floor.

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"Personally, I believe that before stars, the public wants good, vital motion pictures. Most certainly I do not care whether blue-eyed Lottie Cretin or brown-eyed Tessie Idiot plays the lead role, and I think the public can learn to love one just as much as the other. All I demand is that the director making the picture handle that piece of human photographic material as a pliant means to his pictorial end.

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"I haven't space to cite thousands of cases, but if the public wants stars, why did it rave over a gentle little extra called Janet Gaynor in "Seventh eaven?" Certainly she wasn't a star until, later, we paid plenty of money hoping to see her do as well as she did when she was an extra. Or why did we crash box-offices when an unknown German girl named Marlene Dietrich came unheralded in a picture called "Morocco"? They weren't stars then any more than thousands of other cinema workers without portfolios are stars today. The truth is that Borzage made "Seventh Heaven" and Von Sternberg made "Morocco." They are good directors. They made good pictures. And people went to see those good pictures despite the fact that they had no stars in them.

•

"That they have become what we call stars now is true. But essentially they are just the human beings they

(Continued on Page 2)

Para's Earnings

Dow Jones says: Net profit of the Paramount-Publix Corporation for the second quarter is officially estimated at $2,225,000, or 70 cents a share on the 3,178,312 shares of capital stock now outstanding.

Ray Long Quits Hearst October 1

New York.—Ray Long, ace editor for Hearst for many years, retires October 1 to become the head of R. R. Smith, Inc., publishers. Long is responsible in particular for the success of Cosmopolitan magazine and next to George Randolph Chester probably knows more writers in all languages than any living editor.

Harry Payne Burton, editor of Physical Culture (McFadden) succeeds Long.

Six Million For New Warner Theatres

New York.—Warners are continuing their policy of theatre expansion as mapped out at the beginning of the year. Six million dollars have been set aside for theatre construction this year and projects are being carried out in various sections of the country.

Pickford-Fairbanks Will Tour Orient

Mary Pickford and Douglas Fairbanks leave October 1 on tour that will cover the Orient, India, Egypt and Africa, with return here late in the spring.

New tour of the pair is idea of Fairbanks, who is anxious that Miss Pickford get a glimpse of spots covered in his recent trip to the Orient and India.

Complete camera equipment and staff will be carried on the tour to obtain travel pictures that can be assembled into feature later.

Cormack-Maugham Play For London This Fall

London.—Stage version of Somerset Maugham's "The Painted Veil," by Bartlett Cormack, American playwright, will be produced on this side this fall by Messmore Kendall. Gladys Cooper will be the star.

PARA SIZING UP INDIES SEEKING ADDED STARTERS

Paramount is willing to talk business with any independent producer that has pictures that could go out on the company's releasing schedule.

This fact was disclosed during the past week from two sources: one close to the company's affairs, and the other an independent producer who had been advised that the Para schedule was wide open for any outside product that had box-office merit.

The swing of Para to releasing outside product has been apparent for some time. Company made advance deal with Eddie Dowling for "Honeymoon Lane"; later made releasing agreement for "Tabu" and made substantial advance to Herman Gumbin for "Mad Parade."

Present situation where Para's own studios are not able to deliver sufficient pictures of merit has forced company to definitely consider outside product to bolster the program. Company now has deal on with indie producer for four features which would get Para release agreement during the coming year.

Harold Franklin In Today

Harold Franklin arrives today from New York. May bring back some more theatres for Hughes-Franklin circuit in his vest pocket.

Garnett Authors, Liveright Prints 'Yes-Man's Land'

Horace Liveright is to publish the book authored by Tay Garnett under the title "Yes-Man's Land." It will be on the bookstands in October.

Goulding May Do British Production

London.—Eddie Goulding and Eric Hakim, an independent producer, are talking pictures with the idea of Goulding to write and direct a production. Hakim produced "The Outsider."

Paramount Gets Three Beth Brown Originals

Beth Brown, having completed the screen treatment of "For Men Only" for Paramount, has delivered three originals to the same company and is awaiting their option.

Rambeau Leaves MGM

Marjorie Rambeau is through as contract player at MGM. Term deal was cancelled by mutual consent after the player felt it would be better to freelance.

[redacted]

Road Revival Looks Rosy Now

New York.—Revival of the "road" for legitimate productions looks more promising this year than it has at any time since war and post-war conditions killed traveling shows by making them too costly to carry on tour.

Broadway managers are busy formulating plans for an out-of-town booking circuit that will insure road companies from fifteen to twenty weeks' playing time, next season.

Screen Writers' Guild Weeds Out Delinquents

The Screen Writers Guild has initiated drastic measures to eliminate all members in arrears on dues six months or more. Delinquents are being given alternative of paying up pronto or fading.

Ultimatum carries the statement that if members are dropped now because of non-payment, their divorce from the Guild will be "permanent." Once out, no possibility of re-admission thereafter. No account taken of status of delinquents who may be unable to pay up on account of industry conditions.

Guild membership carries with it affiliation with Writers' Club and Authors' League of America.

'What A Man' Fires Press Agent's Brain

Art Levy, Radio studio perss agent, has seen screen possibilities in the current newspaper copy on Ma Kennedy's latest husband, dubbed and known internationally as "What A Man." Levy submitted the idea to the Radio story department and was given an order to write the story on speculation.

'Marquis' New Title Of Lebedeff Yarn

Radio has decided to produce and release Ivan Lebedeff's second original story under the title of "Marquis." This is the second yarn written by Lebedeff, in which he will also appear. J. Gerritt Lloyd is writing treatment and dialog.

White To Reorganize Press Departments

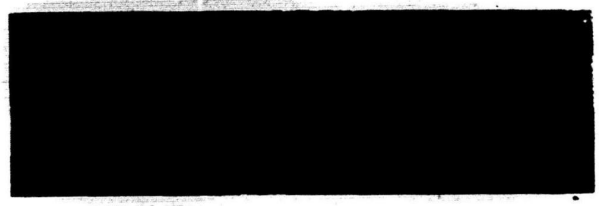
New York.—Gordon White, advertising and publicity head of Educational, leaving shortly for coast to reorganize press departments of both Tiffany and World-Wide, affiliated companies. Increase in personnel of both staffs contemplated.

Back To The Farm For Lunt-Fontanne

Upon completion of their first picture, "The Guardsman," for MGM, Lunt and Fontanne will return to their farm in Michigan for a long vacation before resuming their position in a new play on Broadway this fall.

Mexico City Studios Getting Sound Equipment

New York.—Maurice E. Chase, head of new Empire City sound studios outside Mexico City, is in town arranging for sound equipment for the new enterprise.



Did Don Alvarado hit Edgar Selwyn or Selwyn hit Alvarado in their Santa Barbara fracas; and what caused it? . . . Do you believe that all these Paramount-Dreiser voicings are publicity plants? . . . Adolphe Menjou thought he was a free agent Monday and was about to let the world know when MGM changed his idea due to a leave of absence granted him during the term of his contract. . . . Sally O'Neil was not the hit-and-run driver reported in this and other papers. . . . Both Leo McCarey and Ben Hecht want some of the Howard Hughes dough. Both claim plenty due them for work. They are talking to lawyers. . . . Arthur Richman, recovered from his automobile accident of three months ago, is on his way to Hollywood to get a little of the coin Wodehouse has been referring to. . . . Eric Knight, movie editor of the Philadelphia Ledger, gives the producers a great break in their salary arguments with players.

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Vic McLaglen turned down $4,500 a week for a four weeks' tour of the variety stages. . . . Martin Flavin and Edwin Justice Mayer are doing six months' vacations from Paramount and MGM respectively. Both writing plays with the hope of crashing Broadway. . . . Zoe Akins no-like the Hollywood temperature. Is in Frisco doing her writing. . . . The local Turkey Club (Clark Gable-Gable) has 100 per cent membership in the feminine movie colony. . . . The boys and girls who hope to draw MGM dollars for new terms are being asked to draw the same they have been receiving in the past. The new tickets are "no-dough-options."

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Grant Withers had three front teeth knocked out the other night . . ask him how. . . Horace Braham was walking along the beach at Malibu the other night and stumbled into a huge and very dead seal . . he decided it was a guest left over from last year. . . . Howard Strickling is willing to "take the shirt" off Cedric Gibbons' back . . it's a swell shirt. . . Mary Duncan goes East after the Dove picture to do a play. . . Joan Crawford is going to be a beautiful brunette again any minute, Heaven be praised. . . Ramon Novarro is on a much-needed diet. . . Anita Page is twelve pounds thinner. . . Ed Lowe starting his first vacation since Whiffen played ingenues. . . Mrs. Paul Lukas down with the flu. . . Clark Gable up with the sparrows for a canter.

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Chatter from Broadway: Jed Harris, said to be broke and directing a play for the Shuberts at $500 per. . . . Walter and Tallulah seen in more places and more often than heretofore. . . . "The Follies," clicking as it is, causing Dillingham, Carroll and White to stir a bit from the financial stupors. Arthur Hammerstein ditto. . . The Paramount Long Island studio was never slated to close. . . Hector Turnbull slated for a high office under Bob Kane. . . . Jack (American Play) Rumsey, Manhattan's most lavish host. . . The town misses Jimmy Durante. . . . The Ray Longs may split very soon.

Germany's Plight Helps B.O. Grosses

Berlin.—For some unaccountable reason, the terrific financial condition in Germany today is proving somewhat of a box-office treat to the motion picture theatres. Some exhibs explain it as due to the desire of the Germans for entertainment in the hope of forgetting, for the time being, the financial stress.

UFA has announced a program of 21 pictures for the coming year, 7 of which will have both English and French versions.

Other than UFA there has not been a single announcement from any of the companies producing pictures in or around Berlin.

Young Leaves Columbia, Returning to Production

Lon Young, publicity director for Columbia, resigns, effective this week, to go back to independent picture-making. Production undertow too strong and finally swept Lon off his feet. In about two weeks he will have some definite announcements to make about his plans. "Last Dance," "In Old California" and "Lotus Lady" were his last pictures, about two years ago. "In Od California" was first indie talker.

'Water Gypsies' Next At Radio London Studio

London.—"Water Gypsies," by A. P. Herbert will probably go into production next at Associated Radio studio, Ealing. Buchanan picture set back to make way for this story of rural England. Continuity now in work.

Hope Williams Arrives

Hope Williams arrived here yesterday for screen debut in stellar role of "Pent-house' 'at Radio. John Halliday slated to play opposite.

Paramount In Contract Jam

New York.—It may cost Paramount fifty thousand dollars to settle contract with Smith and Dale, comedy team, engaged to do "Mendel Inc.," stage show, as a feature production. The story was found unsuitable after lengthy discussion. Previous extension on the contract obtained by Paramount expires Aug. 1.

Fashion News Reel Has New Sales Plan

Fashion News Reel, formerly operated by Joe De Beck, is undergoing a complete reorganization with Chas. Danzinger in charge of the refinancing. Plans for the new company will be to sell their service to department stores and merchants where their merchandise can be displayed on the screen in private showrooms or in store windows. De Beck will be in charge of the new set-up.

Tom Cochrane Head Exhibitors Assn. In Japan

Tokyo. — Thomas D. Cochrane, manager of Universal for the Orient, is head of new exhibitors' association just formed here.

TIFF YEAR MORATORIUM; HAMMONS OPTIONS NEW CO.

All creditors of Tiffany Productions have agreed not to press any claims against the company for a year. The present production schedule of six pictures of last year's program will be completed on money advanced by Earl Hammons of Educational. The returns from these pictures will be split between repaying money advanced and money for creditors, with a portion set aside for new product that will be made by a new company to be formed later.

The only interest the Hammons-Educational end have in the present product is the distribution and the furnishing of money to complete the program. On completion of this schedule of production, Hammons may take over 51 per cent of the new company with Mr. Young looking on as a spectator, hoping to get back some part of his $6,000,000 invested.

FOR SALE

One of the choicest Malibu homes for sale, exquisite furnishings. Owner will sacrifice. Box 122, care of The Hollywood Reporter.

Chas. R. Rogers Sticks as RKO-Pathe Studio Head

Wild rumors that Charles R. Rogers would be replaced as RKO-Pathe production head during current visit of President Lee Marcus to the coast, were definitely spiked by Marcus in statement yesterday.

He declared "the reports are entirely untrue—they are not only rumors, but malicious ones."

Starting Date Set For Seth Parker

August 3 has been defnitely set for starting date of Seth Parker's first feature picture at Radio. Anita Louise has been selected to play the feminine lead.

Faragoh Back To 'U'

Francis Edwards Faragoh has completed "Love Goes Past" for Gloria Swanson at United Artists, and returns to Universal.

HERE'S ALL AVAILABLE CREDITS ON THIS WEEK'S PREPARATION SCHEDULE

Caddo

HOWARD HUGHES PRODUCTIONS

"QUEER PEOPLE"—From novel by Graham brothers, who are also on the adaptation. Leo McCarey to direct. Starring Jean Harlow. Adaptation and dialogue by Howard Green and R. L. Schrock. Additional dialogue, Ben Hecht.

"SKY DEVILS"—Edward Sutherland to direct. Story and continuity by Jimmy Starr, Ebba Havez and Graham brothers. Cast: Spencer Tracy, Sidney Toler, George Cooper, Lola Lane.

"COCK OF THE AIR"—Story by Lewis Milestone, R. E. Sherwood, Dashiell Hammett, Charles Lederer, Thomas Buckingham. Lewis Milestone to supervise. Director, Thomas Buckingham. Starirng Billie Dove. Fredric March in cast.

"RIVETS"—From unproduced play by John McDermott. Adaptation by Carroll and Garrett Graham.

Columbia Studios

"FORBIDDEN"—Story by Frank Capra. Jo Swerling on adaptation. Barbara Stanwyck to star. Frank Capra to direct.

"THE GUILTY GENERATION"—Play by Jo Milward and J. Kirby Hawkes. Adaptation, Jack Cunningham. Richard Cromwell heading cast. Rowland V. Lee to direct.

"MEN IN HER LIFE"—Dorothy Howell adapting. Mal St. Clair to direct.

UNTITLED—Howard Green on adaptation and continuity. Featuring Jack Holt and Ralph Graves. Ed Sedgwick to direct.

Fox Studios

"DELICIOUS"—Story by Guy Bolton. Screen play by Guy Bolton and Sonya Levien. Original music and lyrics by George and Ira Gershwin. David Butler to direct. Starring Janet Gaynor and Charles Farrell.

"THE YELLOW TICKET"—Story by Michael Morton. Adaptation by Jules Furthman. Raoul Walsh to direct. Cast: Elissa Landi, Lionel Barrymore, David Manners.

"RIDERS OF THE PURPLE SAGE"—Author, Zane Grey. Hamilton MacFadden to direct. Cast: George O'Brien, Marguerite Churchill, Yvonne Pelletier, Noah Beery, Stanley Fields.

"SOB SISTER"—Mabel Gilman novel. Alfred Santell to direct. Cast: James Dunn, Sally Eilers, Una Merkel, James Todd and John Arledge.

"I SURRENDER"—Director, Wm. K. Howard. From novel "Axelle" by Pierre Benoit. Cast: Warner Baxter.

"HEARTBREAK"—Story by Llewellyn Hughes. Screen play, Leon Gordon. Director, Alfred Werker. Cast: Charles Farrell, Hardie Albright, John Arledge, Paul Cavanagh.

"SILVER CITY"—Irving Cummings to direct. Cast: Warner Baxter, Edmund Lowe, Conchita Montenegro.

Metro-Goldwyn-Mayer Studios

"MIRAGE"—Treatment by Lenore Coffee. Starring Joan Crawford.

"EMMA"—Story by Frances Marion. Starring Marie Dressler. Clarence Brown to direct.

"PIG BOATS"—Original by Edward Ellsberg. Jack Conway to direct.

"FLYING HIGH"—From musical comedy by DeSylva, Brown and Henderson. A. P. Younger and Martin Broones on continuity. Charles Reisner to direct. Bert Lahr, Charlotte Greenwood, Guy Kibbe, Hedda Hopper in cast.

"MATA HARI"—Starring Greta Garbo.

Paramount Studios

UNTITLED—From the original story by Bartlett Cormack. Bartlett Cormack and Josef von Sternberg, scenarists. Josef von Sternberg to direct. Starring Marlene Dietrich.

COME ON, MARINES!—From the story by J. K. McGuinness and Tom Boyd. William Wellman to direct. Waldemar Young and Herman Mankiewicz, scenarists. Cast: William Boyd, Charles Rogers, Jack Oakie, Stuart Erwin, Regis Toomey.

"MARY MAKES A CALL"—Stuart Walker to direct. Story by Homer Miles. Cast: Charles Rogers, Nancy Carroll.

"THE ROUND-UP"—Norman McLeod to direct. Story by Edmund Day. Cast: Eugene Pallette, Stuart Erwin, Mitzi Green.

"THROUGH THE WINDOW"—Story by Martin Flavin and Joe Sherman. Martin Flavin, scenarist. Cast: William Boyd, Skeets Gallagher, Juliette Compton, Vivienne Osborne. Marion Gering to direct.

"TOMORROW AND TOMORROW"—Story by Phillip Barry. Scenario by Josephine Lovett. Starring Ruth Chatterton. Director, Richard Wallace.

"A FAREWELL TO ARMS"—Richard Wallace to direct. Story by Ernest Hemingway. Dramatized by Laurence Stallings. Cast: Gary Cooper, Eleanor Boardman.

"BREAK-UP"—Dorothy Arzner to direct. Story by Hagar Wilde. Viola Brothers Shore, scenarist. Cast: Phillips Holmes, Sylvia Sidney.

"SOOKY"—Norman Taurog to direct. Story by Percy Crosby. Joseph Mankiewicz, scenarist. Cast: Jackie Cooper, Robert Coogan.

"DR. JEKYLL AND MR. HYDE"—Rouben Mamoulian to direct. Story by Robert Louis Stevenson. Scenarists, Percy Heath, Sam Hoffenstein. Fredric March and Miriam Hopkins in cast.

"THE DOVER ROAD"—William C. DeMille to direct. Story by A. A. Milne. Samson Raphaelson, scenarist. Cast: Clive Brook and Miriam Hopkins.

"LADIES OF THE BIG HOUSE"—Max Marcin and Louis Gasnier to direct. Story by Ernest Booth. Louis Weitzenkorn, scenarist. All star cast.

"GIRLS ABOUT TOWN"—George Gukor to direct. Story by Zoe Akins. Zoe Akins, scenarist. Cast: Kay Francis, Lilyan Tashman, Eugene Pallette.

"WORKING GIRL"—Story by Vera Caspay and Winifred Lenihan. Scenarist, Zoe Akins. Director, Dorothy Arzner. Cast: Clive Brook, Sylvia Sidney, Dorothy Tree.

"THIS IS NEW YORK"—Story by Robert E. Sherwood. Director, Stuart Walker. All-star cast: Phillips Holmes, Miriam Hopkins, Wynne Gibson, George Barbier.

"TOUCHDOWN"—Story by Francis Wallace. Scenarist, John Goodrich. Director, Norman McLeod. Starring Richard Arlen. Charles Starrett in cast.

"MAN WITH RED HAIR"—Story by Hugh Walpole. Adapted by Benn W. Levy. Scenarist, Benjamin Glazer. Direction, Slavko Vorkapich and Irving Pichel. Cast: Charles Rogers, Irving Pichel.

"WORKING GIRL"—Original by Vera Caspay and Winifred Lenihan. Scenarist, Zoe Akins. Clive Brook, Sylvia Sidney, Dorothy Tree in cast. Director, Dorothy Arzner.

"LIVES OF A BENGAL LANCER"—Story by F. Yeats-Brown. Scenarists, Albert S. LeVino and John Russell. Cast, Clive Brook, Phillip Holmes. Director, Ernest B. Schoedsack.

"THE MARRIAGE BED"—Novel by Ernest Pascal. Scenarist, Ernest Pascal. Claudette Colbert, Fredric March in cast.

RKO-Pathe Studios

"SUICIDE FLEET"—From original by Lew Lipton, adaptation and dialogue by F. McGrew Willis. Cast: Bill Boyd. Albert Rogell to direct.

"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting. Starring Helen Twelvetrees.

"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting. Starring Constance Bennett.

"A WOMAN COMMANDS"—Original story by Thilde Forster. Horace Jackson adapting. Paul L. Stein to direct. Starring Pola Negri.

"SALVAGED"—Starring Helen Twelvetrees. Story by Tay Garnett and Tom Buckingham.

"WOMEN NEED LOVE"—By Ursula Parrott. Charles Kenyon adapting. Starring Ann Harding.

Radio Pictures Studios

"GIRL CRAZY"—From the play by Guy Bolton. Music by George and Ira Gershwin. Wheeler and Woolsey to be starred. No director assigned.

"BIRD OF PARADISE"—From the play by Richard Walton Tully. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.

"THE DOVE"—From the story by Willard Mack. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio and Lowell Sherman.

"FRONTIER"—Original story, screen play and adaptation by Howard Estabrook. Wesley Ruggles to direct. Starring Richard Dix and Irene Dunne.

"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.

"OTHER PEOPLE'S BUSINESS"—Original by Jane Murfin. Adaptation, continuity and dialogue by Jane Murfin. William Seiter to direct. Starring Seth Parker.

"SOUR GRAPES"—From the play by Vincent Lawrence. Adaptation, continuity and dialogue by Humphrey Pearson. Lynn Shores to direct. Cast: Mary Astor, John Halliday.

Tiffany

"LEFT OVER LADIES"—Story by Ursula Parrott. Screen play by Robert Presnell.

"MEN OF THE NIGHT"—Original by Florence Wagner. Adapted by Robert Lee.

"X MARKS THE SPOT"—Florence Ryerson adapting.

"LUXURY GIRL"—Original by Maizie Greig. Adapted by Olga Printzlau.

"BRANDED MEN"—Starring Ken Maynard.

United Artists Studios

"THE GREEKS HAD A WORD FOR IT"—Lowell Sherman to direct. Cast: Joan Blondell, Carole Lombard, Lowell Sherman. From play by Zoe Akins.

"TONIGHT OR NEVER"—From Belasco stage production. Mervyn LeRoy to direct. Starring Gloria Swanson. Melvyn Douglas in cast.

"ARROWSMITH"—Novel by Sinclair Lewis. Screen play, Sidney Howard. Starring Ronald Colman, Helen Hayes, leading woman. John Ford to direct.

Universal Studios

"TWENTY GRAND"—From the stage play by Eva Kay Flint and Martha Madison. Screen play by Tom Reed. Continuity by Courtenay Terrett. Directed by Cyril Gardner.

"FRANKENSTEIN"—From the old novel by Mary Wollstonecraft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screen play by Garrett Fort and Robert Florey. James Whale to direct.

"SAINT JOHNSON"—From the novel by W. R. Burnett. Screen play by John Huston. Starring Walter Huston. No other assignments.

"BOULEVARD"—From continental novel by Ernest Woolf. Screen play by Leo Birinski. No directorial or cast assignments.

"THE SPIRIT OF NOTRE DAME"—Story by Richard Schayer and Dale Van Every. Screen play by Dale Van Every. Dialogue, Walter DeLeon. Starring Lew Ayres. Russell Mack to direct.

"MAN UNDER COVER"—Screen play and continuity by Barry Barringer. Sam Bischoff supervising.

"MURDERS IN THE RUE MORGUE"-Story by Edgar Allan Poe. Screen play and added dialogue by Leo Birinski. Continuity by Tom Reed. Robert Florey directing.

'FATHER'S SON'

for

FIRST NATIONAL

THREE

BOX-OFFICE

ATTRACTIONS

'THE MAD PARADE'

First All-Woman Cast in Motion Picture History

A LIBERTY PRODUCTION

Released by

PARAMOUNT

Directed

by

WILLIAM BEAUDINE

Personal

Management

THE EDWARD SMALL COMPANY

GUARANTY BLDG.
GRanite 1166

'PENROD AND SAM'

for

FIRST NATIONAL

'WOMAN PURSUED' SLOWS AFTER LIVELY OPENING

Dialogue Feeble; Menace Lacking

"WOMAN PURSUED"
Radio

Direction .....Richard Boleslasky
Original Story.....Ivan Lebedeff
Screen Play.....Benn W. Levy
Adaptation and Dialogue .....
Doris Anderson
Photography .....Leo Tover
Cast: Ivan Lebedeff, Genevieve Tobin, Betty Compson, Ilka Chase, Rita LaRoy, Purnell Pratt, Colin Campbell, Edwin Martindel, Arthur Edmund Carew.

Made as "Kisses By Command," this one is urgently remindful of a certain type of surprise package: beautiful wrapping, yard after yard of gold and silver ribbon, reams of tissue paper, and then down in the center, reposing shyly on a cushion of cotton batting, a fruit suspiciously resembling a lemon.

It starts off with a bang; Russia, the war, a welter of trick shots, galloping horses, speeding trains, revolving screens and other devices, and then it slows down to a walk.

Ivan Lebedeff plays a masculine, and at times not one whit too masculine, version of Marlene Dietrich in "Dishonored." There are other things reminiscent of "Dishonored," including a scene of Betty Compson at a piano but why not, isn't it just like our taking words from the dictionary?

There is a neat little plot to the story but before the plot is even approached there are several reels to be disposed of limning Lebedeff as a ladykiller of magnificent magnetism.

He is a Russian spy sent to Bucharest to wrest secrets from the ladies by the simple process of allowing propinquity to take its natural course.

Genevieve Tobin and Betty Compson are the leading rivals for his favors and the rivalry is conducted under circumstances that make Bucharest look like a pretty good place for fighting a war, with everybody in evening dress or gaudy uniform almost constantly.

It is a little depressing when the dialogue goes drawing-room. What was probably intended to be very high-toned sounds mostly like the banter at a feminine bridge party where the ladies are not very well acquainted and the gin has not yet been served.

The director has put his best efforts into composition of individual scenes, which are beautiful photographic studies nothing less than exquisite. Well, darn keen anyaway.

The picture has romance and spectacle of the kind women are supposed to like. Its biggest handicaps are the weak dialogue and the failure to develop the proper menace for a secret service story.

With some careful revision and editing it will probably emerge as a fair program picture.

Alvarados Separate

The Don Alvarados have split, Don taking up his residence at the Hollywood A.C., while the missus remains in the family mansion.

On The Level?

Chicago—The United Artists Theatre here is trying out a new gate counting device employing a photoelectric cell and special meter. An electric eye counts every person passing the door and passes on the info to a meter in the manager's office.

Beth Brown Yarn For Connie Bennett

RKO-Pathe completed the purchase of the unpublished Beth Brown story, "Riverside," over the week-end. It will be used for Constance Bennett following "Dangerous To Love."

Ned Mann Returns; Ozark Feature Set

Ned Mann has returned from the Ozark Mountains where he has made arrangements through Dr. Eugene Carles, extension agent for Missouri Pacific Railroad, to make a feature picture of that country with a 100 per cent cast. Mann is now organizing a technical crew with a sound truck and will leave for these unphotographed regions to make the picture.

Chatterton Picture From Cutter To Projector

The Paramount production of "The Magnificent Lie" received no distribution detours in local exhibition. The picture is going from the cutting room direct to the projection room of the Paramount Theatre, opening there Thursday. It was previewed Saturday.

Dorothy Dix For 'Torchy'

Dorothy Dix has been signed by C. C. Burr to play opposite Ray Cook in a series of "Torchy" comedies. Joan Peers was originally set for the part, but could not get a release from a picture she is now appearing in at RKO-Pathe. Others added to the "Torchy" cast are Edmund Breese, Franklyn Pangborn, Harry Myers and Rosemary Theby.

Boston Turns Hollywood

Boston.—This town assumed a Hollywood atmosphere last Sunday when throngs of film fans swarmed the Huntington Avenue station to greet George Bancroft and company of players who arrived here to film scenes at the Bethlehem Shipbuilding yards in Quincy. Title of the picture is "Rich Man's Folly."

BENNETT-ALLENBERG
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Los Angeles

Clean Pictures In Demand—Lasky

A survey made by Paramount in the East as to the type of screen entertainment wanted by the average theatre-goer today, Jesse L. Lasky declared upon his return here, shows that "family motion pictures" are in demand.

Lasky stated: "Because of recent business conditions, thousands of families throughout the country have been forced to eliminate help from their households. This means that the youngsters now must accompany their parents to the theatres. Good, wholesome entertainment that will appeal equally to these grown-ups and their children is the type of screen fare the public must have."

Second Tom Keene By Adele Buffington

Second picture for Tom Keene, RKO-Pathe western star, will be an original by Adele Buffington, who is engaged in preparing the continuity and dialogue. Production starts early in August.

Pair For 'Flying High'

Hedda Hopper and Guy Kibbe are latest assignments to cast of "Flying High," MGM filmusical starring Bert Lahr, who hit heavy in the original Broadway production. A. P. Younger and Martin Broones adapted, with Charles Reisner getting assignment to direct.

Fairman's Vacation Ends

Derick Fairman, New York stage actor, enjoyed a three month rest in Hollywood at the expense of Universal. Was brought here for that period by Carl Laemmle, Jr., who later left for New York with player sitting around.

Vorkapich Stays At Para

Slavko Vorkapich, who made his debut as a director in "I Take This Woman," has been retained by Paramount on a new term contract. His next assignment will be co-director with Irving Pichel on "The Man With Red Hair."

Nite Work On 'U' Feature

Three straight weeks of night work is record run up by Russell Mack in making "Heaven On Earth" at Universal. The after dark shots are being made on the lot.

Marie Prevost To 'U'

Marie Prevost has been engaged by Universal to play the second feminine lead in "Twenty Grand," which Cyril Gardner will direct.

Herb Hayman At Astoria

New York.—Herb Hayman has joined the casting department of the Paramount Astoria studio.

Chautard In 'Reno'

Emil Chautard, pioneer director, has been added to the cast of "Road To Reno" at Paramount.

Stanwyck Stands Pat; Cohn Ditto

Barbara Stanwyck failed to show up at Columbia yesterday, following studio's ultimatum to the actress last week, giving her until yesterday morning to live up to Columbia's contract with her.

Harry Cohn announced yesterday that the necessary steps would be taken to see that Miss Stanwyck lived up to her contract or took an indefinite vacation from the screen.

'U' Casting Four For Early Shooting

Four features are on tap for immediate casting at at Universal. List includes "Twenty Grand," "Heart and Hand," "Spirit of Notre Dame," and "Frankenstein." Production slated to start in order listed.

Ann Dvorak Gets MGM Term Ticket

After working on a week to week contract at Metro-Goldwyn-Mayer for the past three years, Ann Dvorak has been given a term ticket. She is working in "Scarface," the Caddo production, at present.

A New Marco Expected

Marco Wolf of Fanchon and Marco is unable to make any cross country trips due to the fact that another arrival is due at his Holmby Hills estate toward the end of the month. Marco is now the father of a son and daughter.

Football Experts On Way

New York.—Christy Walsh, Adam Walsh, Paul O'Connor and John Low leaving today for Universal City in connection with "Spirit of Notre Dame," football feature to be made this year by Laemmle organization.

Gertrude Howard to Radio

Gertrude Howard, local colored actress, who appeared in the local stage production of "Porgy" and who made her screen debut in "Hearts of Dixie," has been signed by Radio for a prominent part in "Consolation Marriage."

New Ticket For M. Evans

Madge Evans signed to a new long-term contract by MGM. Former child star has done fem lead in four pictures—"Son of India," "Sporting Blood," "Guilty Hands" and "Boarding School," now shooting.

Tradeviews

(Continued from Page 1)

want all of that company's product instead of part of it.

"Of course, a good picture is much better for a theatre owner than a bad picture. Exhibitors want, and the producers are striving to give them as many outstanding box-office successes as possible. No one company can make all of the good pictures. Some pictures are better than others, and as stated above, I would like to hear of a better, more economical, or more satisfactory manner of selling and distributing pictures than the one now in general use throughout the industry."

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

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Roger Marchetti, Legal Department
New York, 110 W. 40th St.; Chicago, 6 N. Michigan Ave.; London, 80 Wardour St.; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Beunos Aires, San Martin 501; Sydney, 198 Pitt St.

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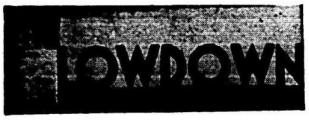

We hear that the recent estrangement between a well-known young, good-looking director and his best gal means nothing right now. They have "made-up" in a big way; and when he gets the "final" in a few months, they are going to get married. If nothing happens to the present plans, she will be a bride, while he will become a groom for the fourth time.

●

Rumor persists that Jack Gilbert will forsake Hollywood, temporarily at least, for the Hawaiian Islands—and very soon. Could the fact that the young Hawaiian Princess, who has been visiting here, is returning shortly have anything to do with it?

●

Yesterday was the first birthday of the "heir to the Gallagher millions"—and all Malibu turned out for it. That is, all Malibu under five years of age. There was a big party at Marie Prevost's beach house at which twenty kiddies extended congratulations and cake to Skeets, Jr. . . and there were ponies 'n' everything.

●

Mary Brian attended the fights at the Hollywood Stadium recently with Russell Gleason and during a heated session between two combatants in the ring, Mary yelled, "Throw some this way." No sooner had she said this, than the two pugs fell out of the ring almost into the lap of the young actress.

●

Those two smart boys who immortalized the Hollywood Rubber Check in their recent book on Hollywood are doing a little check dodging themselves after it was discovered by a Hollywood reporter recently that one of the boys had a good-sized piece of paper now being carried by a local friend who had money when the boys were struggling to become recognized as writers. The writers are now riding the crest of the financial moon, while the old friend is packing a lean larder.

●

No, we're not working for the Haines Antique Shop, but if anyone can top Leila Hyams' beach cottage for sheer comfort, beauty and taste, we'd like to know about it. Billy supervised the entire decoration himself. It is Early American and everybody wants to stay late to look around more.

NEW YORK CITY

"MURDER BY THE CLOCK"

Paramount Theatre

American: . . . just about the spookiest, hauntingest, merriest mystery since the movies mingled chills with giggles. It brings shrieks and occasions bated breath, but shivers give way to laughter that may be just slightly hysterical.

World-Telegram: The picture is overcrowded with action and there is little study of the leading character—indeed, none at all. But it is an amusing play while it lasts and should afford you some entertainment.

Graphic: If you like entertainment of the hair-raising variety don't miss "Murder by the Clock." It is one of the most gruesome mystery pictures which Broadway has shown this season.

Post: The story is entertaining in many spots, but lacks much of the suspense and plausibility required of the up-to-the-minute thriller.

Sun: It is more than good as a sample of its type. It is beautifully produced, its cast is gilt-edged (save for the miscasting of La Tashman) and it is treated to such photography and rich atmospheric and tasteful settings that it should put any antique shop out of business for the summer.

News: . . . will give any one the jitters and the dithers. It is designed to horrify, and it is successful in its design. There is very little mystery about the murders . . . but the suspense which attends the capturing of the criminals, and the sense of horror which accompanies the illusion of a killer at large are well sustained throughout the film.

"THE MAN IN POSSESSION"

Capitol Theatre

Journal: A broad, a very broad farce, with the ablest cast I have seen assembled for some time, and if Mr. Robert Montgomery is not already in high favor of the ladies, this picture should make him so. . . But, above all, I congratulate the producers for pooh-poohing the censors and making a farce that is funny simply because they pulled none of the punches.

Mirror: May be a little obscure for the baby, but park it with a neighbor and don't miss it. It's delightful adult entertainment.

American: . . . quite a cinematic gem. It is vastly amusing film-fare, spritely, well-spiced romantic comedy, and provides the pleasant Robert Montgomery with opportunity to put his best foot forward.

Herald-Tribune: It wasn't any great sensation as a play then and it certainly isn't now, but, faithfully adapted to the cinema and well acted in all of its roles, it has a disarming way about it which makes for good, easy-going entertainment during the screen's midsummer lull.

Times: It has its situations and its moments; it also has its good lines. Yesterday's audience seemed to like sections of it, admitting that perhaps there could be more of them put in without harm to any one concerned. It appeared, in other words, to be fair.

Sun: Light, only mildly dextrous, and here, inclined further toward the bouncing realms of slapstick rather than high comedy or light farce, "The Man In Possession" remains what it was at first, namely, a rather second rate, feebly pleasant little piece.

News: They're not doing right by Robert Montgomery in Hollywood. He is a thoroughly competent comedian and in a pinch can turn his hand to other phases of the drama without losing his way, but stories like this one won't help to maintain him in the rarefied atmosphere of stardom.

"NIGHT NURSE"

Strand Theatre

Journal: The first sensible melodrama I ever have seen about doctors, nurses or hospitals. Most of all, it is tough; not fantastic or vulgar, but as tough and frank as an interne doing a double shift in a city hospital.

American: Despite its ill taste and frankly sadistic ravings, there is a certain compelling quality to the production which may be minted into box-office gold.

World-Telegram: . . . but that it is amusing and entertaining one cannot deny. Certainly with all its faults it manages to hold one's attention, and possibly because you can never guess at what moment it is going to jump from one mood to another it becomes diverting and entertaining.

Herald-Tribune: The picture is an utter choas of melodrama, character study and editorial on medical practices, but in its clumsy way it has a way of being curiously, if unintentionally amusing.

Times: . . . And, finally, last night's audience seemed to like parts of "Night Nurse." At times it is exciting.

Sun: It is better than the average talkie, this "Night Nurse," and just good enough to make you wish it were better still.

News: It is not as shocking and sensational as I expected it to be after the exploitation the book by Dora Macy received, but, nevertheless, it is by way of being a monument of bad taste to the name of the author, the director and the producers.

Soviet Recording Said To Top U.S.

London.—What is declared to be the first real talkie to be turned out by the Soviet Government's subsidized producing organization is "The Path To Life," now showing in Moscow.

Film reported to be remarkable from technical standpoint. Soviet's own methods of recording are used, and actors' voices are declared to be clearer and more natural than results of ERPI or Photophone recording. N. Eck directed the picture, which stars V. I. Katchalof.

Paramount Players For Air's 'Blue Monday'

Paramount participated in the "Blue Monday Jamboree" last night over KFRC of Frisco and 11 stations up and down the coast with KHJ cutting in on this end for 15 minutes for Stuart Erwin, "Skeets" Gallagher, Mitzi Green, Regis Toomey, Sam Coslow and Ray Turner from the Paramount studio.

Embassy Roof Open To Public August 1

Beginning about August 1, the Embassy Roof will be thrown open to the public during the evening with a Harry Rosenthal orchestra furnishing the music. Eddie Brandstatter and Sylvester Schenck will operate the new enterprise.

Radio Cameraman Goes To England

Robert De Grasse, Radio studio cameraman, leaves for England with assignment to work on next picture Basil Dean will make for Associated Talking Pictures, Ltd. RCA British producing subsidiary.

Keith's Philadelphia Switched To Warners

Philadelphia.—Keith's, the first run Paramount house, goes to Warner operation on July 31. It will be used as a repeat run house.

Melford For Mex Talker?

George Melford has been offered contract to direct talker feature to be made in Mexico City by Nacionale Compania of Mexico, according to reports. If the director accepts, he will leave next week for the southern capital to prepare for shooting.

Joy-Polimer Merge

Billy Joy and Dick Polimer merged their agency offices into one company and will operate from now on as the Joy-Polimer agency. Frank Regan remains with the new combine as an associate handling directors and writers.

Wampas To Hold Dance

Next get-together meeting of the Wampas-Writers is scheduled for August 4, at which time they will stage a dance for the Wampas members and members of the newly organized Women's Press Club.

Red Cross Short

New York.—William J. Ganz has completed a short for the American Red Cross entitled, "Symbol of Mercy." Recording of RCA Photophone.

THE Hollywood REPORTER

Vol. V. No. 30. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, July 21, 1931

DREISER VS. PARAMOUNT

Highlights of The Now Famous Letter Sent Para. Execs by Author's Attorneys

The most unusual proceeding the motion picture industry has ever encountered has been brought on by the purchase and production of the Theodore Dreiser story "An American Tragedy" by Paramount.

THE HOLLYWOOD REPORTER herewith reprints the letter sent Paramount stating the case as Dreiser and his attorneys see it, together with opinions by Otto Kahn and others.

Paramount Publix Corporation
Paramount Building
New York City

re AN AMERICAN TRAGEDY

Gentlemen:

Mr. Theodore Dreiser has consulted us in reference to the alleged moving picture version of "An American Tragedy," which we understand your company intends to produce. Unless the picture as produced actually represents Mr. Dreiser's work, we have

(Continued on Page 4)

[redacted]

◆ CHARLIE Pettijohn, the Hays right arm, is all hot and bothered regarding a story we ran in our July 9th issue quoting part of the address he was supposed to have made Hollywood producers on his recent visit. The quotation was on the question of "block booking." Charlie said he did not say it. Whether he did or did not, accounts, however, for a very interesting treatise on the subject of "block booking." We are going to submit it to you.

•

Says Charles: "I do not believe in tearing down anything until something better has been found to take its place. I know of no law that prohibits any company from selling as much of its product to any exhibitor as it can possibly sell. The worst that I know about the so-called "block booking" is that somebody used the expression "selling en bloc," and some of the "students" in this business, who do not understand French, have been calling it "block booking" ever since, thinking that the word "block" is a verb instead of an adverb."

•

"The so-called phrase 'block booking' means nothing except selling pictures 'en bloc,'—in groups," continues Charlie. "Most merchants sell and deliver things by the dozen cheaper than they can sell and deliver one at a time. In addition to a savings to both distributor and exhibitor by selling pictures in groups, theatre men must know in advance what product, how many pictures they need and must buy that number of pictures to keep their theatres open every day. Without such arrangements in advance, many theatres would find themselves on many days without pictures or available prints.

"Every salesman for distributors tries to sell every exhibitor as many pictures, or as much of his company's product as he possibly can. If he is a good salesman, he tries to sell all of his pictures, and if he makes the prices attractive enough for the entire group, he often does. Many competing exhibitors try to get the same company's product, and almost invariably you find that these exhibitors

(Continued on Page 3)

Heavy Production, Two New Stages For Paramount

Upon the arrival of Jesse L. Lasky here yesterday, he announced the launching of an extensive production campaign wherein 22 features are slated to start within the next 70 days.

Ground will be broken this week for the construction of two new sound stages, giving the studio 37,500 feet of additional space.

Uncle Carl To Europe, Guest of Drinkwater

New York.—Carl Laemmle, Sr. will sail tomorrow from this port for Southampton. The elder Laemmle will be the guest of John Drinkwater on a tour of England and Scotland.

It is more than likely that Drinkwater will write a play for Uncle Carl to produce in New York and later make a picture of it in Hollywood. Julius Bernheim and Alfred Stein will accompany Laemmle.

Five Year Contract For McCormack On Air

New York.—The Columbia Broadcasting Company has signed John McCormack, internationally known singer, to appear in radio concerts for them exclusively until 1935.

Giles Prescribes Remedy

Boston.—Fewer and better pictures is the remedy for many of the industry's current ills, declares George A. Giles, head of the Allied Theatres of Massachusetts, in a statement today.

$10 Opening For 'Tragedy'

New York.—Despite legal battle going on between Paramount and Theodore Dreiser over "American Tragedy," Paramount is going ahead with plans for a ten-dollar opening of the picture at the Criterion, August 5.

Fewer N. Y. Theatres Closed This Year

New York.—Fewer theatres have closed in this territory this year than last, in spite of the depression. Four hundred and nine closed in 1930. Only three hundred this year. Condition a surprise to many observers.

'Common Law' Clicks In New York Theatres

New York.—"The Common Law," RKO-Pathe, is doing big business at the Mayfair here and the Albee in Brooklyn.

Bill Howard Vacations

William K. Howard left last night for Mammoth Lakes for a week's vacation.

Fair Enough

Hoover started something with that moratorium business.

Word is now Hollywood layoffs' favorite answer to impatient creditors, whether they can pronounce it or not. Layoffs figure they're in same spot as Germany, so they'll take the same cure.

Dressler Illness Delays Picture; Brown on 'Mirage'

The illness of Marie Dressler has set back the Metro-Goldwyn-Mayer production of "Emma." In its place the studio will rush the Joan Crawford vehicle, "The Mirage," into production, with Clarence Brown directing.

Henley Suing Warners In Contract Tangle

Hobart Henley has filed suit against Warner Bros. for the fulfillment of his $3,500 a week contract.

Warners wanted Henley to take an eight weeks' vacation with this time tacked on the end of his contract. The director is said to have okayed this arrangement provided Warners agreed to give him a picture immediately on completion of the vacation. The rub developed there, the suit being the result.

Perlberg To N. Y. For F. & M. Talent

Wm. Perlberg, agent who places most of the Fanchon and Marco talent, left last night for New York to line up a new group of actors for the fall product of F. & M. "Ideas."

Wid's Makes Its Bow

New York.—First issue of Wid's Weekly, just out, is mostly reviews and promises. No news and three pages of advertising.

Astoria Studio Dark

New York.—Paramount's Astoria studio will be closed for three or four days this week, pending preparation of next batch of productions.

[redacted]

WHEN SENSATIONS ARE MADE

note the Selznick clients

STAR WITNESS

direction by
WILLIAM A. WELLMAN . . . . . a Selznick client

story and dialogue by
LUCIEN HUBBARD . . . . . a Selznick client

Myron Selznick, Inc.

THE Culver REPORTER

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THE LOWDOWN

A big executive was seated in the studio projection room the other day looking at a picture from another lot. When it was over someone asked him how he liked it. "I think it stinks!" he said. "Good Heavens," said one of his yes-men, "what a gift you have for innuendo!"

•

A well-known writer has been practically supporting an actor who has been on his uppers for the past year. He gave him sums from time to time, never figuring he'd get it back but glad to help. Recently the actor got a job and went on location. A few days later the writer received a wire requesting $75 to get the actor out of a jam. Writer wired he couldn't send it. Next day he received another urgent request for the money. He ignored it. Then he got this wire, "This is the LAST time I will ask for that seventy-five!" Are you laffing?

•

Bill Howard has NOT moved his belongings to the Hollywood Athletic Club as elsewhere erroneously reported. The Howards gave a large farewell party for Jeanette McDonald the other night, the eve of her departure for that expensive European concert tour. Their guests included most of the Santa Monica beach colony and a few others struggling along with only a town house.

•

A writer at one of the large studios struggled valiantly on one of those impossible stories. Finally the producer called in another writer to help the first one. Little change was made on the yarn, but second writer, known for past chiseling tactics on credits, was able to politician his name on the picture for screen play, with original writer getting added dialogue credit.

After picture was completed, studio head took a look. He called in the producer and ranted over the lemon, also giving definite instructions to fire both the director and writer. Second writer, who chiseled his name onto main credit got the gate—first writer is still on the company payroll.

Mayer Presents Traffic Signals

After being informed that Culver City had no appropriation to install stop-go traffic signals in front of the MGM studios, Louis Mayer ordered a layout for immediate installation. Mayer personally paid the tariff of $1,500 for the signals, with the city agreeing to pay the upkeep.

Installation of the stop-go layout by Mayer was made to eliminate possible serious accidents at the intersection. Tremendous increase of traffic on Washington Boulevard resulted in many narrow escapes when studio employees attempted to cross the street to studio entrance.

Bell and Howell To Open Coast Plant

Bell and Howell's new coast camera factory will have its official opening next week at La Brea Avenue, where an up-to-date factory has been under construction for the past three months. Added facilities made available by the induction of this new plant will relieve some of the congestion in production now encountered by this company's eastern plants.

Life Membership For Harry Joe Brown

As a result of his work during the past three years as chairman of the entertainment committee for the "Masquers" and his recent work in making the Masquer shorts for RKO-Pathe release, Harry Joe Brown has been given a paid-up life membership to the Masquer's Club.

Downey's Eyes Injured; Engagement Cancelled

New York.—Morton Downey, radio singer, is temporarily blind. Accident coused by eye injury from Sunray lamps. Downey has cancelled appearances at Brooklyn Paramount. Must wear colored glasses pro tem.

Ax Buried; 'Tabu' Opens

Philadelphia.—Marking the resumption of friendly relations between Warner Brothers and Paramount-Publix, "Tabu" opened today at the Stanton Theatre.

Crisp Sails Today

New York.—Donald Crisp embark today for Europe on the Danish East Asiatic motorship Amerika.

'Lousy' All Over

"Life" (magazine) called Shuberts "lousy" in print. Shuberts sued for damages. Supreme Court Justice Schmuck says "lousy" is not libelous. Case dismissed.

Barrage of "lousys" due all over Broadway any day now.

New Indie Firm To Produce Six

New York.—Walter Camp, Emil Jensen and Alfred Mannon have organized Patrician Pictures, Inc., to make six features for independent release. Production will be at Tec-Art studios, Hollywood. Jensen left yesterday for the coast to start the ball rolling. He will continue his duties as general manager of Inspiration.

Glendale Bargain Has Feature and Play

Latest bargain deal to attract patronage at the box-office is getting tryout at the Glendale Theatre, Glendale. House, recently operated by FWC on straight picture policy and closed by the circuit, has been reopened with feature and stage drama at 20 and 30-cent scale. FWC has subleased the house to the stock operator.

'Smiling Louie' Revives Big Business At Carthay

Paramount's "Smiling Lieutenant" now current at the Carthay Circle, played to more paid admissions during its open week than any other attraction since September, 1929, when "They Had To See Paris" played there.

New Process To Stop Torn Sprocket Holes

Philadelphia.—The Precision Engineering Co. has perfected a process for preventing film breaks on account of torn sprocket holes by coating the edges of the film with a thin copperband.

Turnstile Circuit Planned

Chicago.—Turnstile Theatres, Inc., an Illinois corporation, is planning to establish a circuit of two hundred turnstile theatres, to be equipped with rear projection.

Ol' Davil Slump Through At Radio

Upon the return of Joseph I. Schnitzer here next week, two productions will be placed in work immediately with six others to follow in rapid succession and others will follow, with present plans calling for ten feature pictures in work by Oct. 1.

The studio has two in production now, "Are These Our Children?" and "Consolation Marriage." These will be followed by "Secret Service," with Richard Dix starring and upon completion of this, Dix will swing right into "Frontier," slated to be produced as another outdoor special. "Home Town Laughter" with Ricardo Cortez, and "Sour Grapes" with Mary Astor will go into work simultaneously with the first Dix picture.

Four pictures to go into production during the month of September will be "Peach O' Reno" with Wheeler and Woolsey, "Pent House" with Hope Williams, "Other People's Business" with Phillips Lord and "Boulder Dam," with no star as yet assigned.

FWC Goes Legit

(Continued from Page 1)

ern divisions of FWC. Idea is expected to raise box-office grosses on small town de luxe houses so latter will have chance to show weekly profit.

The stage attractions will be geared with low overhead, outside of star "name" salary. Productions will be handled entirely by the Fanchon & Marco division of FWC. With houses so far lined up each attraction will have bookings of 12 to 18 weeks, with chances several weeks more will be added shortly.

If the Barrymore unit hits, FWC may spot the stage plays for week runs in Los Angeles, San Francisco, and other large cities; with the circuit turning one of present downtown "red ink" theatres into a legitimate house to take care of the weekly plays.

Strolling Reporter

(Continued from Page 1)

Thalbergs home Thursday and then watch cameras click at MGM. . . Paramount to make plenty of added scenes for "The Mad Parade" before it goes to the theatres. . . Harry Cohn means it when he says he will wait Miss Stanwyck out. . . Zanuck taking it easy (?) reading stories for next year's Warner program. . . Dix will stick at Radio because of Bill Le Baron and a few extra thousand a picture. . . Mickey Neilan plays "minnie" golf—alone. . . Dick Barthelmess has chartered a palatial yacht to take a gang out to sea to welcome Mr. and Mrs. William Powell back home. . . Winnie Lightner back in Hollywood to join the Warner layoffs. . . Joan Blondell using her layoff to design hats for a Hollywood Blvd. milliner. . . Romance is budding in the hearts of Mae Clark and Henry Fruelich. . . Universal's Police Chief was ordered off a "U" sound stage t'other day.

Sidney Fox Back to Work

Sidney Fox resumed work Saturday in "Strictly Dishonorable" after being out for two days with bad throat.

PA. EXHIB SAYS INDUSTRY WEAKENED BY POOR PIXS

Philadelphia. — Lewen E. Pizor, head of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, declares "confidence in the motion picture industry is being greatly weakened by the shortage of good pictures."

Pizor lays the whole blame at the feet of Hollywood producers in a terrific attack, stating that most production heads have built up "strong political organizations within their gates and no organization at all for the production of good pictures." Going on, Pizor states, "why do producers continue the follow-the-leader manner of making pictures? Why is there so little initiative in the production of pictures? What do producers do with their time? How is it possible to make so few good pictures?"

Lupita Tovar To Star In Mexican Feature

Lupita Tovar goes to Mexico City next week to star in talker feature to be produced there by Nacionale Compania of Mexico under title of "Santa." Picture will be made in Mexican Spanish to reach Central and South American markets.

'MAGNIFICENT LIE' HAILED AS THIS YEAR'S WORST

Even Chatterton Can't Help This

"THE MAGNIFICENT LIE"

Directed by.....Berthold Viertel
From the play, "Laurels and the Lady" by Leonard Merrick
Screen play by Vincent Lawrence and Samson Raphaelson.
Photography .....Charles Lang
Starring .....Ruth Chatterton
Cast: Ralph Bellamy, Stuart Erwin, Francoise Rosay, Sam Hardy, Charles Boyer, Tyler Brooke, Tyrrell Davis, Jean Del Val.

"The Magnificent Lie" is herewith placed in nomination as the worst picture of the year.

It may not win the poison-ivy garland of the cellar division, but the prediction is unhesitatingly ventured that it will be well in the money.

Without any attempt to be harsh, and after a terrific struggle for restraint, we find ourselves expressing the conclusion that it is probably the saddest, drabbest, most insipid and inane conglomeration of puerile piffle, balderdash and drivel ever assembled by a major company. This may sound extravagant, but only to those who haven't seen it.

If Theodore Dreiser feels he should have an injunction against "The American Tragedy" then Ruth Chatterton is entitled to a whole sheaf of injunctions against this one. It sure does wrong by our Ruthie.

To repeat the story without making it sound better than it actually is would be difficult, but, as said before, we cannot shirk our duty as Hollywood's best friend and severest critic.

Ralph Bellamy, an American soldier, falls in love with a famous French actress who consoles him during an air raid on a French hospital, where he is recovering from war wounds.

Thirteen years later we find Bellamy, a Louisiana lumberjack who enunciates a mean broad "a," still cherishing the memory of this angel of mercy who had pillowed his bandaged head on her bosom.

She is in New Orleans to do a performance of "Camilla." Bellamy drops his tools and hurries into town to catch the performance, taking along his steadfast buddy, Stuart Erwin.

At the theatre Bellamy is stricken blind. Ruth Chatterton is a cafe-crooning tart who can do a fair imitation of the great French artiste and she substitutes on a date that the Frenchwoman knows nothing about.

Of course Chatterton falls for Bellamy herself. Her attempt to explain her deception brings a bitter quarrel and she starts to drive him home. The car is wrecked and the hero takes a bump on the head on the exact spot to restore his eyesight. One eyeful of Ruth and the quarrel is ended.

Well, maybe it's a little better than that, but that gives you the idea.

The only interesting thing in the picture is the presentation of Ralph Bellamy. Here is a new leading man with a magnificent voice and fine personality. Better things should be ahead for him.

Try as she might, Chatterton can't put the lumbering, creaking wreck of a story across. She even sings a couple of songs, but if she stood on her head, wiggled her ears and played the saxophone while doing long division with her toes, it would still be hopeless.

Cutting will never do this baby any good, even if it were cut into mandolin picks, which was somebody else's idea. It should be presented to the state of Nevada, where it could be used legally for asphyxiation purposes.

The photography is the only thing in the entire production deserving of a kind word and so it gets it.

Metro and Gilbert

Because John Gilbert was once one of their biggest box-office draws, exhibitors would be pleased to see him come back in full glory. They stand ready to give him full support.

But the job is more Metro's than theirs. When that company, through its trade paper copy, gives indication that it believes in Gilbert and his pictures, then the exhibitors will join the parade.

Gilbert's next picture is splendid. Let Metro convince the trade of this fact. Once the theatremen see that company's return of confidence in one of their fallen stars, the rest should be easy. Exhibitors will sell Gilbert and restore him to popularity.

JAY EMANUEL
in
The Philadelphia Exhibitor.

Feyder Has New Ticket At MGM

Jacques Feyder has new term contract at MGM, and starts work under the agreement after two month vacation trip abroad.

No Option for Lenita Lane

Paramount will not exercise its option on the services of Lenita Lane when it comes up for renewal next week. The actress was brought here by Paramount five months ago.

Gateson Arrives

Marjorie Gateson arrived from New York Friday. She will make her screen debut for Paramount in "24 Hours."

Gland Treatment For 'March of Time'

MGM is dusting off "March of Time" and will make the picture as a dramatic feature, incorporating as much as possible of the original material shot nearly two years ago. Picture will start within a month under direction of Charles Brabin.

"March of Time" was stopped during production when filmusicals suddenly dropped from favor. MGM shelved the negative at that time.

Cahn New 'U' Director; Will Do Steel Melo

Eddie Cahn, former cutter at Universal, gets promotion to director's job for that company. First assignment tentatively set as "Steel," melo to be produced by Sam Bischoff. Cahn recently handled direction of added scenes for "Up For Murder" and "Homicide Squad" at U.

U. A. Hunts Story For Jolson's Next Picture

If United Artists and Al Jolson can find a story that both will okay, Al will do the picture for which he has already been paid. All U. A. will have to layout is story and production costs, minus the Jolson salary.

Still Adding To 'East of Borneo'

After preview of "East of Borneo" last Thursday, Universal decided to add several dramatic scenes to the picture. Edwin Knopf is handling the assignment.

'Hell Divers' Return From Naval Location

George Hill and "Hell Divers" company returned to MGM studios Saturday for interiors, after week at San Diego where navy was used for backgrounds.

Peggy Shannon For Para's 'Touchdown'

Peggy Shannon has been cast for the feminine lead in Paramount's "Touchdown," which will star Richard Arlen.

First Tom Keene In Box

"Sundown Trail," first Tom Keene western for RKO-Pathe, finished shooting Saturday.

Robert F. Hill directed with Fred Allen supervising.

RCA SERVICE CONTRACT REDUCED TO TWO YEARS

New York.—The RCA ten-year service contracts with theatres have been set aside voluntarily by the company and a two-year service contract substituted, carrying options, the exercise of which will rest with the exhibitors.

The concession was brought about after considerable negotiation with the RCA by President Lightman of the MPTOA. Lightman is confident that this substitution will work considerable benefit to theatres.

DeMille Declares For Unit Production

New York.—The new Directors' Guild will adhere strictly to the unit system of production, says Cecil B. DeMille in a statement issued here. "Mass production is absolutely destructive to first-class directorial efforts," says Cecil, "and it's out as far as Guild is concerned."

DeMille leaves shortly for European vacation of two or three months, then returns to get Guild going. Fifty per cent financing reported underwritten already.

Production Very Adagio; 24 Features On All Lots

A total of twenty-four feature productions are being shot in the various studios of Hollywood and environs, at the present writing, including indies and ultra-quickies. Plenty of stories in preparation, but most of them won't go before the cameras earlier than September 1. The adagio and retard are outstanding tempi in production everywhere this summer.

MGM leads with five pictures in work. Paramount is next with three. Caddo, Fox, Radio, RKO-Pathe, Tec-Art, United Artists and Universal each have two.

MGM Spots D. Jordan As 'Hell Divers' Lead

Dorothy Jordan has been assigned girl lead in "Hell Divers." Leila Hyams had advance assignment for the picture, but was transferred before the start to lead with William Haines in "The New Wallingford"; with Miss Jordan being called to replace her.

'The Blind Spot' Mackaill-Cagney

One of the first pictures to get under way at Warners when the plant starts in production again will be an original by Kenyon Nicholson titled "The Blind Spot." It will co-star James Cagney and Dorothy Mackaill under the direction of Roy Del Ruth.

Notre Dame Will Pass On Universal Script

Before shooting starts in "Spirit of Notre Dame," Universal will have official okay of the picture's script from authorities of the university. Script is now enroute to South Bend for approval of Notre Dame authorities."

Joe E. Brown Goes Vaud At Warner's Milwaukee

New York.—Joe E. Brown, Warner star, will open his vaudeville tour July 31 at Warner Theatre, Milwaukee.

'Chic' Sale Convalescing

Santa Barbara.—"Chic" Sale, who is in a local hospital following an operation for ulcers of the stomach, is expected to remain here for at least a month before he can return to work at Radio Pictures.

Rialto Sticks To Revivals

New York.—The Rialto Theatre is scheduled to continue revival policy indefenitely. "Monkey Business," is still in the work and is slated for this house in the fall.

THE Hollywood REPORTER

Vol. V. No. 29. Price 10c. TODAY'S FILM NEWS TODAY Monday, July 20, 1931

FOX W. C. GOES LEGIT

Will Roadshow N.Y. Hits Over West Coast Circuit. First Unit Headed By Ethel Barrymore

Scarcity of box-office pictures has forced FWC circuit into the field of legitimate stage plays. Faced with necessity of providing paying attractions in de luxe houses in smaller communities, FWC will route one play weekly on a one and two night stand basis to at least one theatre in each zone.

First attraction will be "School For Scandal," with Ethel Barrymore starred. Doc Howe, booker for Fanchon & Marco, is now in New York negotiating for play rights and stage "names."

Present routing will send the stage shows to the north and middle west-

(Continued on Page 2)

Horace (Wodehouse) Liveright spoke a few words to a Times reporter which was duly recorded in yesterday's paper. . .

•

We hear that Connie Bennett and Henry de la Falaise, who sailed on the Bremen Satiddy night, will become one before their return here. . . one What, we don't know. . . Have you heard about the shark scare? All bathers in local waters have been warned. . . Molly O'Day and James Dunn are aflame. . . Rumor that Paramount is willing to continue paying one of its directors if he will NOT make any more pictures for them. . . George (Bugs) Moran, Capone's biggest rival, is living in Hollywood within two blocks of the local Bastile.

•

Nobody in town could find Jimmy Starr the other day because he was in his office working. . . Heard the police were trying to catch up with Sally O'Neil who "hit and ran" the other night. . . Lady June Inverclyde being "tested" at MGM . . she will do a show with Ivor Novello. . . David Selznick, the most talked-of individual in pictures. . . Warners trying to pay off one of its "big name" fem stars. . . Hobart Henley going to the courts on his Warner ticket. . .

•

The proposed remakes of old silents at Fox said to be orders from the banking office. Good stories cost a lot of dough. . . They say Eddie Robinson has refused to pay his agents the commish, and agents taking it before a judge. . . Hollywood is sporting one of the "speakist" speaks in the country. And the crowd running it have p-l-e-n-t-y of what it takes to make protection. . . Phil Holmes should be Draw No. 1 on the Paramount list. . . Eddie Cantor is trying to sell his New York property and really settle in Hollywood. That baby likes Hollywood and Hollywood likes Eddie. . . When will Novarro sign that MGM contract? Ditto Harold B. Franklin on the Universal house at Vine and Hollywood. . . Carl Jr. has delegated a male stenog to follow Roland Brown around and listen to his yarns. Brownie has the habit of telling a wow and then forgetting it. . .

(Continued on Page 2)

Columbia Froths At Stanwyck

Columbia has given Barbara Stanwyck until this morning to report for her picture "Forbidden." If she does not put in an appearance this A. M. the picture will be shelved and Miss Stanwyck will be sued for the full amount of the expenditures and damages incurred by Columbia selling this picture to exhibs and the kickback.

Roxy Theatre N.Y. Deep In The Red

New York.—The local Roxy, world's largest movie emporium, has had few weeks of profitable business during the last year. House is said to have lost $90,000 during the month of May. House showing Fox pictures exclusively.

New Closeup Device Intrigues Universal

New York.—Universal is said to be interested in a new camera device which, it is claimed, will take camera closeups from any distance up to two hundred feet. Inventor is Robert Long of Washington, Indiana.

Dr. Dietrich of the Hughes Development Co., has a similar device.

Van Dyke's Book

A local publisher has just dashed off some copies of the W. S. Van Dyke book, "Horning Through Africa."

Thalberg-Shearer In Thur.

Irving Thalberg and Norma Shearer get in Thursday after vacation trip around Europe.

Liveright Washed Up

Horace Liveright contract is reported to have been settled at RKO-Pathe and publisher has taken his first editions and pictures off the lot.

New Fox Action Against Mitchell

Wilmington.—William Fox has filed suit here against the Mitchell Camera Co., claiming the right to examine the books of the concern. This right was denied Fox by the New York courts. Mitchell's answer must be in by July 27.

Twelve Van Dines At Warners, Flatbush

New York.—Arthur Hurley will direct twelve S. S. Van Dine mystery thrillers at Vitaphone Studio, Flatbush, for Warner release.

The Greeks Have Words For Them

Syprous Skouras has two children named Socrates and Plato. The Skouras home is in Mamaroneck (which is Indian).

Brookhart Bill Will Hit Circuits

Washington.—A new bill to be introduced into Congress at the next session by Senator Brookhart will provide for Federal regulation of corporations engaged in interstate commerce.

Brookhart's contention is that such supervision is necessary to protect independent operators from chains. This would apply to theatre circuits as well as other chain methods of retail merchandising.

Stage and Shakespeare Lure John Barrymore

Ketchikan, Alaska.—John Barrymore, vacationing here, announces he will return to the stage this fall in a series of Shakespearian revivals.

De Sart Leaves Para

Albert De Sart, technical director of the sound department, will leave Paramount August 1.

GOVERNMENT WON'T PASS ON EXHIBITOR CONTRACT

Washington.—The Attorney General's office has taken the position, after several days of deliberation, that the Government cannot pass in advance on the legality or illegality of 5-5-5 contract, submitted recently to the Department of Justice by representatives of the MPTOA and Allied States Exhibitors.

M. A. Lightman, Peter J. Wood and Louis Pizor made a trip to Washington early last week to confer personally with John Lord O'Brien, Assistant U. S. Attorney General, in the hope of getting the government's approval.

Apparently the attitude of the government is, regardless of exhibitors' approval of the contract within the industry, that any question as to the contract's merits will have to go before the judiciary for decision in the usual way.

Silent Successes For Fox Talkers

Production executives at Fox have decided that it is almost impossible to get good story material for talking pictures. They are reported planning to remake many of their old silent successes as talkers.

WHEN SENSATIONS ARE MADE

note the Selznick clients

'THE SILENT WITNESS'

direction by
WILLIAM A. WELLMAN . . . . . **a Selznick client**

story and dialogue by
LUCIAN HUBBARD . . . . . **a Selznick client**

Myron Selznick, Inc.

PRODUCTION

Here's Who's Who Credits On Next Week's Shooting At All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Featuring
Caddo Productions						
THE AGE FOR LOVE	Ernest Pascal	Ernest Pascal	Ernest Pascal	Robt. E. Sherwood	Frank Lloyd	Billie Dove
SCARFACE	Armitage Trail	Miller-Pasley	Miller-Pasley	Ben Hecht	Howard Hawks	Paul Muni
Fox Studios						
SHE WANTED A MILLIONAIRE	Sonya Levien	W. A. McGuire	W. A. McGuire	W. A. McGuire	Jack Blystone	Tracy-Kirkwood Bennett-Merkel
RIDERS OF THE PURPLE SAGE	Zane Grey	John F. Goodrich	Klein-Conners	Klein-Conners	H. McFadden	O'Brien-Churchill Beery
Ralph Like Studio						
IS THIS JUSTICE?					Stuart Paton	Lease-Walthall
Metro-Goldwyn-Mayer Studios						
WEST OF BROADWAY	Ralph Graves Bess Meredyth		Gene Markey	Gene Markey	Harry Beaumont	John Gilbert Lois Moran
BOARDING SCHOOL	Helen Meinardi	Delmer Daves		Paul Gerard Smith Zelda Sears	Harry Pollard	Page-Jordan-Evans
THE GUARDSMAN	Franz Molnar	Ernest Vajda	Claudine West		Sidney Franklin	Lunt-Fontanne
HELL DIVERS	Lieut. Com. Wead	Gates-Boylan	Gates-Boylan	Gates-Boylan	George Hill	Beery-Rambeau
THE NEW WALLINGFORD	George R. Chester				Sam Wood	Haines-Hyams Torrence
Paramount Studios						
THE ROAD TO RENO	Virginia Kellogg	Lovett-Marlow	Lovett-Marlow	Lovett-Marlow	Richard Wallace	Rogers-Shannon
TWENTY-FOUR HOURS	Louis Bromfield	Louis Weitzenkorn	Louis Weitzenkorn	Louis Weitzenkorn	Marion Gering	Clive Brook Hopkins-Francis
RICH MAN'S FOLLY	Grover Jones E. E. Paramore, Jr.				John Cromwell	George Bancroft
Radio Studios						
CONSOLATION MARRIAGE	Wm. Cunningham	Humphrey Pearson	Humphrey Pearson	Humphrey Pearson	Paul Sloane	Irene Dunne
ARE THESE OUR CHILDREN	Wesley Ruggles			Howard Estabrook	Wesley Ruggles	All-Star Cast
RKO-Pathe Studios						
EDDIE CUTS IN	George K. Turner	Earl Baldwin	Earl Baldwin	Earl Baldwin	Albert Rogell	Quillan-Rogers
ALIAS MRS. HALIFAX	Pamela Wynne	John-Jackson	John-Jackson	John-Jackson	Robert Milton	Ann Harding
Tec-Art Studios						
THE HARD HOMBRE		Jack Natterford	Jack Natterford		Otto Brower	Gibson-Basquette
RECKLESS RIDER		Oliver Drake	Oliver Drake		A. L. Schaefer	Barrington Chandler
Trem Carr						
MONTANA KID	Harry Frazer	G. A. Durlam		G. A. Durlam	Harry Frazer	Cody-Shufford
United Artists						
STREET SCENE	Elmer Rice	Elmer Rice	Elmer Rice	Elmer Rice	King Vidor	Sidney-Collier, Jr.
CORSAIR	Walton Green	Josephine Lovett	Josephine Lovett	Josephine Lovett	West-Lloyd	Chester Morris
Universal						
HEAVEN ON EARTH	Ben L. Burman	Ray Doyle	Ray Doyle	Ray Doyle	Russell Mack	Lew Ayres
STRICTLY DISHONORABLE	Preston Sturges	Gladys Lehman	Gladys Lehman	Gladys Lehman	John M. Stahl	Lukas-Fox-Stone

Sunday at MALIBU

Herman Mankiewicz in conference on the sands at Malibu

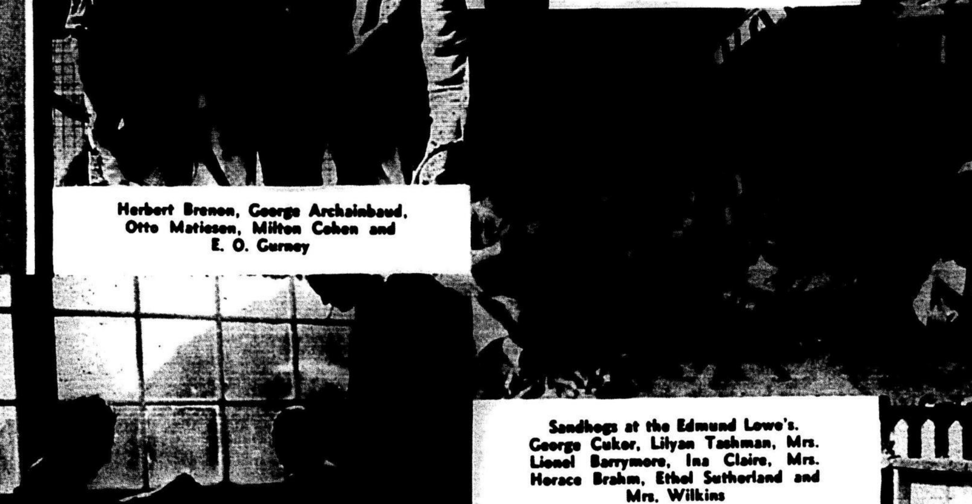
Elizabeth Meehan and guests, tennis spectators at Herbert Brenon's.

Mr. and Mrs. Cedric Gibbons and Carmelita Geraghty

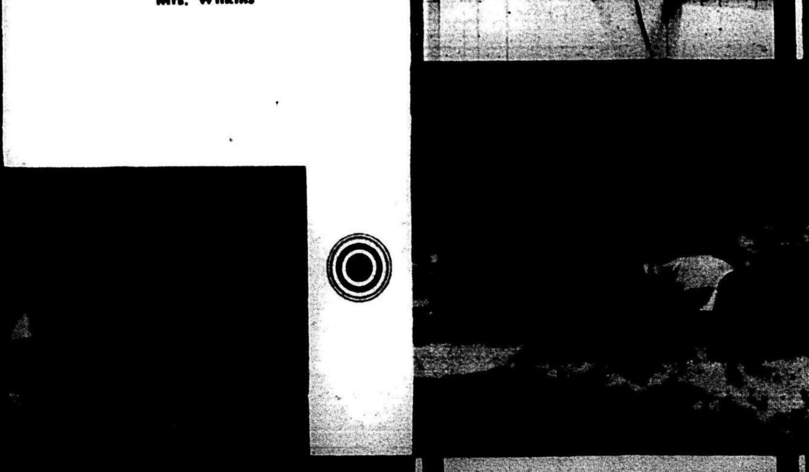
Herbert Brenon, George Archainbaud, Otto Matiesen, Milton Cohen and E. O. Gurney

Wesley Ruggles and Arlene Judge

Sharon Lynn (below)



Sandhogs at the Edmund Lowe's. George Cuker, Lilyan Tashman, Mrs. Lionel Barrymore, Ina Claire, Mrs. Horace Brahm, Ethel Sutherland and Mrs. Wilkins



Mr. and Mrs. Richard Wallace (above). Ina Claire and Mrs. Horace Brahm to the right.

Del Rio, the magnificent

THE Hollywood REPORTER

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HITS FOR LONG RUNS

[redacted]

◆THE NEWS that David Selznick was leaving Paramount was expected by very few. It came as a great surprise to his most intimate associates. He had no difficulties at Paramount other than those that would naturally come into the path of any executive of his standing with a studio as important as Paramount. There was no fight with Ben Schulberg.

Selznick was dissatisfied at Paramount because the production of pictures to meet release dates did not fit in with his ideas for the proper making of good pictures. He feels he could do better things as an independent producer, and he probably will.

●

This young production executive has ideas. Plenty of them. He knows a lot about pictures. He has the admiration and best wishes of every individual who ever worked for and with him. He is looked on as a highly intelligent producer. He can say yes and no and give you the reason for either answer.

●

Selznick is going to launch two or three independent production units. One is said to be headed by Milestone, and maybe others, around individuals who stand at the top of the production heap. Seemingly he is not worrying about releases, being satisfied that if the product is right the release is a cinch. If the pictures are bad, then the whole set-up is wrong. But guided by a hand as experienced as his, the successes will far outnumber the flops.

●

We have an idea that one or more production executives will soon follow in Selznick's footsteps. The market is wide open for good product, distributors and exhibitors are pleading for shows—hits—GOOD pictures. The industry must have them if it is to survive and it is our judgment that our business will rise or fall as a direct result of product made independently of the major studios.

●

Take any major as an instance. It is impossible for an organization to turn out 50, 60 or 70 pictures during a twelve-month period that will click at the box-office with sufficient force to show a good profit in the theatre. Good pictures require a lot of effort, more than any one major

(Continued on Page 6)

Height of Tact

With the studio gates closed to the press, a major studio caused some surprise yesterday by entertaining six Chicago gangsters on the set of one of their big productions.

Selznick Post Abolished At Para

With the resignation of David O. Selznick from the Paramount Hollywood studios, the post of executive assistant to B. P. Schulberg, managing director of West Coast production has been abolished. This statement was made by Schulberg yesterday when he was asked the name of Selznick's successor. The duties will be divided up among other studio production executives.

Selznick recently requested and obtained his release from his contract, so that he may enter the independent producing field.

Fox, Loew Dividends

New York.—Fox yesterday paid a quarterly dividend of sixty-two and one-half cents on Class A and B stock. Loew's Theatres paid semi-annual dividend of $3.50 on preferred stock, and Loew's Inc., declared its regular quarterly dividend of $1.62½ on its preferred stock, payable August 15.

RKO Loss Expected; Pathe Cost $6,000,000

New York.—RKO is expected to show a small loss for its second quarter this year. Company figures theatre attendance five per cent below that of a year ago. Six million dollars were borrowed to finance the acquisition of Pathe Exchange, Inc., and its assets.

Entire Booking Structure of DeluxeHouseMayBeChanged To Take Theatres Out of Red

With shortage of box-office product, the major problem of de luxe houses for the coming year, circuit operators are considering radical changes in bookings of features that would change entire structure of sales and exhibition.

Present outlook for good product to supply the de luxe houses is chief worry of circuit execs. They can see certain hits, but cannot see where their houses can keep out of the red with the string of program attractions that must be played between the hits where weekly change rules.

Idea under consideration would reserve the hits and big pictures for the large houses. Latter would hold

(Continued on Page 6)

Barbara Stanwyck Walks On Columbia

Barbara Stanwyck has failed to put in an appearance at the Columbia studio for the production of "Forbidden," which was to have been directed by Frank Capra. Miss Stanwyck is said to be demanding three times the amount of the salary her contract calls for, with Harry Cohn insisting she carry through on the original ticket. As it stands now, "Forbidden" has been laid aside and Miss Stanwyck claims screen retirement.

Wurtzel To Europe

Sol Wurtzel will vacation in Europe for two or three months, leaving Hollywood immediately on the return of W. R. Sheehan. It is understood that Al Lewis will assume the Wurtzel duties while he is gone.

Holmes In 'Man I Killed'

Paramount has picked Phillips Holmes for the lead of Ernst Lubitsch's next picture, "The Man I Killed."

Tiff Announces Thirty

New York.—Tiffany's program for 1931-32 will be thirty features. Eight of these will be Ken Maynard westerns.

Dix With Radio For Two Pictures

A deal will be signed today between Richard Dix and Radio Pictures, whereby Dix will star in two productions, "Frontier" and "Marcheta." The deal was made with William LeBaron, production executive at RKO and will dovetail into the star's current contract.

Mexico Jumps Film Tax From $1.60 to $10-$15

Mexico City.—Mexican Government has raised film import taxes for sound-on-film pictures in English from one dollar-sixty per kilo to fifteen dollars. Disc picture goes up to ten dollars per kilo.

Hays Puts Bee On 'Once In A Lifetime'?

New York.—Rumor persists on Broadway that Universal will not produce "Once In A Lifetime," due to objections from the Hays office. No verification from either end.

Leo Settles With Fox

New York.—Joe Leo yesterday obtained satisfactory settlement of his Fox contract. All set now to organize independent theatre circuit with Jack Leo.

Czar Plans Vacation

New York.—Will H. Hays is leaving in the near future for a two-weeks' vacation at Cody, Wyo.

Complaints and More Complaints

The story appearing in these columns yesterday headed "Feds in Hollywood" caused an avalanche of complaints to be registered at this office from actors, writers and directors who felt they had a grievance at the manner in which they were being tossed around by producers in some of the major studios. If just a few of the complaints are true—some producers are in for a little trouble.

[redacted]

Marilyn Miller Set For German Story

First instance of a local producer buying privilege of making English dialogue version of a foreign-produced talker occurred when Warners secured remake privilege on "Her Majesty—Love," which will star Marilyn Miller.

Story, of German origin, was made as German talker some time ago by Joe May under title of "Ihre Majestaet, Die Liebe," and released in Central Europe. Warner scouts made deal for the picture outside of German-speaking countries, on basis that would allow company to remake it in English dialogue. Story has been assigned to Marilyn Miller, with Wilhelm Dieterle, German director, assigned to megaphone it.

Long Runs

(Continued from Page 1)

"draw" attraction for two to ten weeks, with extensive advertising campaign informing the public that the picture would not be shown again locally for many months. Through this system, producers would be protecting themselves against losses in their de luxe operations, and expect that such a booking would return in percentage an amount in excess of present gross through rentals in neighborhood and smaller houses.

Procedure under consideration would swing the lesser attractions into general booking to neighborhoods and small grind houses, with companies anticipating that quality bookings from these sources would meet production cost plus small profit.

On account of the big pictures milking heavy grosses from a city through the long de luxe run, latter house would get heavy protection running as high as six months. After that time, neighborhood and second runs would have privilege of buying those pictures on open market basis without necessity of buying in block.

Tradeviews

(Continued from Page 1)

studio can put behind them with its organization functioning as it now does. This is true with every "release-to-meet" plant.

We congratulate David Selznick on his move and wish him god-speed.

Brenon Eastbound

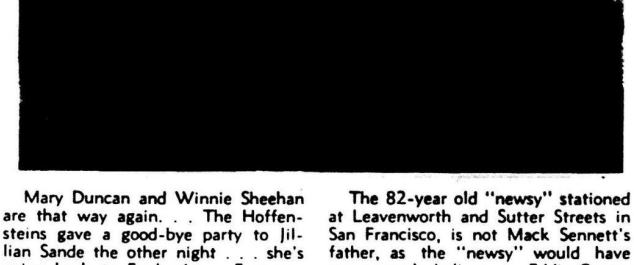
Herbert Brenon is rushing to New York to attend funeral of his mother, Mrs. Frances Harris Brenon, which will be held Saturday morning. Services at Little Church Around the Corner.

Para Setting Lukas' Next

Paramount has story lined up for Paul Lukas' next starring talker, with production scheduled for about Aug. 15. Lloyd Corrigan will direct, with Robert Harris as an associate producer.

Stanley Fields At Radio

Radio signed Stanley Fields for spot in "Other People's Business," Seth Parker starring opus.



Mary Duncan and Winnie Sheehan are that way again. . . The Hoffensteins gave a good-bye party to Jillian Sande the other night . . . she's going back to England. . . Ever notice George Cukor's perfect ivories? . . Sylvia the Slugger goes to work on Sidney Fox THREE times a DAY! . . maybe it's the climate . . there are more and better dog hospitals here than anywhere in the world. . . Why do they say those things about hatless girls? We know plenty who never wear 'em and AREN'T. . . Loretta Young may be "that way" about Cortez, but she's plenty those ways about Irving Ascher too. . . Lola Lane and Lew Ayres will be married any minute now. She's already PACKING. . . Eight thousand dollars changed hands over a backgammon board in Hollywood the other night. . . Mervyn LeRoy has a swell disposition . . ask anybody. . . Lila Lee is looking like a million dollars these days. . . A well-known male star who made almost a million selling short a few months ago, just dropped most of it in a local swindle. . . Jimmy Quirk's open letter to Chaplin in this month's Photoplay is very hot—but Charlie has it coming to him.

The 82-year old "newsy" stationed at Leavenworth and Sutter Streets in San Francisco, is not Mack Sennett's father, as the "newsy" would have some people believe. . . Eddie Cantor crashed the Paramount gate yesterday without a pass. How about that, Mr. Levee? . . Viola Dana and Howard Strickling lunching. . . Doug Fairbanks goes into fits of laughter at the embarrassment shown by visitors to his office when they flop in one of his gag chairs. . . ERPI has an executive in Hollywood tagged with the monicker H. C. Silent. . . What hit John Cromwell in the eye? . . And maybe the same thing hit Joe von Sternberg in the ear. Or maybe Joe's auricular organ is exploding from the Dressler barrage. . . Have you ever sneaked a look at the Howard Hughes' yacht? Then don't talk about boats until you see that one. . . If Cantor and anyone of the Four Marx Brothers, would work as hard making laughs for people in a theatre as they do making Hollywood side split, Messrs. Ziegfeld, Dillingham and others would not be mortgaging theatre properties. . . Eye-witnesses claim that Darryl Zanuck kicked that goal he got credited with in last Sunday's polo match.

SMALL EXPEDITION SAFE WITH 100,000 FEET OF FILM

Eddie Small's luck is still with him.

After financing an air expedition to fly to the Arctic Circle and go after the Eskimos with film and camera in a big way, and then waiting for more than eight months for some word of an expedition that was marooned in Arctic ice and darkness, Eddie has 'made his point.'

Word has come through that Ewing Scott, the aviator in charge of the expedition, is on his way back with a hundred thousand feet of negative exposed, and plenty of experiences, after eight months in Darkest Eskimo-Land, that couldn't be told by a camera.

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THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

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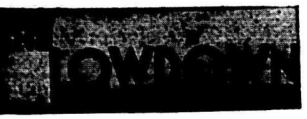


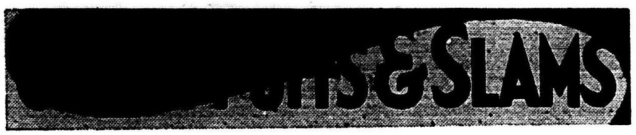
The Lowdown on that "big fight" aboard a young producer's yacht last week-end is this: During the evening, the wife of one of the men on board imbibed too oft and too freely of giggle water. But the trouble was, she didn't giggle. She became unruly, nay, even ill. Whereupon it was decided that her husband and a single girl aboard, would put her to bed. They did. But while doing so, a heated argument developed between the wife and the girl. Everybody decided that the boat wasn't "big enough" for both of them, and the single girl left. The result being the boat remained a day longer than scheduled and a good time was had by all.

•

They say that during the filming of a recent picture, which boasts an unusual number of love scenes, the "clinches" needed practically no rehearsing. Not on the feminine member's part, anyway. It is said to be the first time this glamorous star has fallen in love with anyone since she turned down one of our former idols. The actor in this case is married—which sadly enough, only adds credence to the oft-heard opinion that this lady is "unlucky in love."

•

A man who, if properly handled, stands a big chance of becoming the world's most popular entertainer, arrived in Hollywood the other day. We say "entertainer" rather than comic, for even though he is the lowest of "low comedians" (and the funniest) he has a latent gift for pathos, as great as Chaplin's. In New York he is the idol of the masses—the pet of the intelligentsia. That FACE! Those EYES! Those NOSE! He has the guileless smile of a child. He works like a Trojan to be idiotic, and succeeds. He is a complete and lovable fool. The songs he writes and sings are the last word in insanity. He is another product of the Bowery headed for a palace. He says "dese, dem, dere and doze"—and he always will. Everybody's currazy about him. He is JIMMY DURANTE. Hot cha!



SYRACUSE

"CHANCES"
Strand Theatre

Post-Standard: Retains all the strength of the novel. There is good acting, good direction, good photography and a plot that makes all these things worth while.

Herald: The play, while perhaps not great drama, is consistently well acted and has a warmth that many of our war pictures have lacked.

"THE GIRL HABIT"
Paramount Theatre

Herald: It's sure-fire hokum, and, while rowdy enough here and there, is still suitable for family patronage.

"LOVER COME BACK"
Keith's Theatre

Herald: Technically, the picture suffers from trite dialogue, sorry comedy, draggy tempo, and a heavy directorial touch.

Post-Standard: Not a particularly elevating picture, but it does furnish a bit of food for thought and enough drama and romance to keep you interested.

"CONFESSIONS OF A CO-ED"
Paramount Theatre

Post-Standard: It isn't an especially new tale, but it's as interesting as it ever has been and the actors take their parts well enough to keep it from become hackneyed.

"PARTY HUSBAND"
Strand Theatre

Herald: If the Mackaill-Rennie team does not shine too brightly, it is because opportunity is lacking, thanks to a dull script and a shopworn plot.

"THE MAN IN POSSESSION"
Loew's Theatre

Journal: Montgomery is right there when it comes to digging laughs. There isn't a serious moment in the play.

"THREE WHO LOVED"
Keith's Theatre

American: Good old-fashioned heart-stirring home drama. There's a triangle that has you wondering until the last moment how it ever can be worked out. That's real suspense.

Post-Standard: There are some grand passion scenes—but they leave us a bit cold with the same old line rehashed in different words. The parts are scarcely worthy the talents of the actors.

"HUSH MONEY"
Fox-Eckel Theatre

American: Yes, I know you are all heartily sick of racket plays, but let me tell you about one that is so different, so clever and so surprising that you will admit that here are turns that are as slick as in the days when William Gillette played "Sherlock Holmes."

Herald: Whether or not you happen to be a gang-and-racketeer picture addict, you'll probably enjoy "Hush Money." The play has been well presented, and although woven around a rather hackneyed plot, has been turned into very good audience material.

WATERLOO

"THE GIRL HABIT"
Strand Theatre

Courier: A screaming farce comedy that chases hot weather gloom into a hole like a groundhog.

"SVENGALI"
Strand Theatre

Courier: A depressive love story and only Barrymore's performance makes it of any particular interest to moderns in its old Parisian studio dress.

JACKSONVILLE

"THE MALTESE FALCON"
Palace Theatre

Times-Union: Offers little diversion to the inveterate patron of murder pictures, and is deplorably lacking in any novel developments that might lend distinctiveness or build up suspense.

"THE LAWYER'S SECRET"
Florida Theatre

Times-Union: Had more attention been given to production details and character development, this might easily have become one of the season's outstanding films.

Little Jack, Plenty Risk In New Fan Mag Policy

Fan magazines that are going Tabloidia are having a tough time getting accredited fan rag scribes to contribute tabloid stories for the money offered them.

Top price for a tabloid yarn with art in the fan mags is said to be $25. The bumps authors have to take after publishing an inside tabloid yarn are not worth the dough, especially if they intend to remain in the racket writing straight away interviews and harmless fan hooey.

Those writers who need the $25 are submitting the material under pen names.

Proving Picture Business Has No Corner On Nuts

It really happened at RKO-Pathe studios.

Visitor arrived with credentials from eastern execs to permit look at picture being made. Sightseer was informed Ann Harding company just finished for the day, but had call for nine the next morning.

Disappointed, the visitor claimed she had to catch a morning train out, but would like them to call Harding and the company for 8:30 instead or nine so she could watch the star at work!

Faure Says Pictures Will Replace Paintings

New York.—Elie Faure, eminent French author and art authority, declared on his arrival here yesterday, that motion pictures would eventually replace painting as a dominant form of living art. Reason is, continues the expert, that motion pictures satisfy producers and public alike, whereas only the initiated few can really enjoy paintings.

McCormick To Head Associated Laboratory

William McCormick, former Hollywood representative of the Motion Picture News is about to take over the entire management of the Associated Film Enterprises started two years ago by Blaine Walker. The latter will return to the Fox studios to resume his position in the studio laboratory.

F. & M. Producer Hunts Material In Europe

New York.—Leon Leonidoff, just promoted to be producer for Fanchon & Marco, leaves Saturday for Europe on a four-week hunt for material. On his return, Leonidoff is expected to open offices in Hollywood. Clark Robinson succeeds him at the Roxy.

Herman Shumlin's Off That Film Rights Racket

New York.—Take it from Herman Shumlin, backing plays on Broadway in the hope of selling the film rights and thereby recouping is hazardous and unprofitable.

Bans Screen Advertising

Dallas.—RKO's Southern Theatres have eliminated all advertising from the screens of its theatres. Contract with Simpson Advertising Agency, this city, has expired and will not be renewed.

Rowland Brown

Now Working on an
Original Story for
Universal

'GALLOWS'

To Be Directed Under the
Personal Supervision of

Carl Laemmle, Jr.

Authored
'Doorway To Hell'
For
Warners

Authored and Directed
'Quick Millions'
For
Fox

Marilyn Miller Set For German Story

First instance of a local producer buying privilege of making English dialogue version of a foreign-produced talker occurred when Warners secured remake privilege on "Her Majesty—Love," which will star Marilyn Miller.

Story, of German origin, was made as German talker some time ago by Joe May under title of "Ihre Majestaet, Die Liebe," and released in Central Europe. Warner scouts made deal for the picture outside of German-speaking countries, on basis that would allow company to remake it in English dialogue. Story has been assigned to Marilyn Miller, with Wilhelm Dieterle, German director, assigned to megaphone it.

Long Runs

(Continued from Page 1)

"draw" attraction for two to ten weeks, with extensive advertising campaign informing the public that the picture would not be shown again locally for many months. Through this system, producers would be protecting themselves against losses in their de luxe operations, and expect that such a booking would return in percentage an amount in excess of present gross through rentals in neighborhood and smaller houses.

Procedure under consideration would swing the lesser attractions into general booking to neighborhoods and small grind houses, with companies anticipating that quality bookings from these sources would meet production cost plus small profit.

On account of the big pictures milking heavy grosses from a city through the long de luxe run, latter house would get heavy protection running as high as six months. After that time, neighborhood and second runs would have privilege of buying those pictures on open market basis without necessity of buying in block.

Tradeviews

(Continued from Page 1)

studio can put behind them with its organization functioning as it now does. This is true with every "release-to-meet" plant.

We congratulate David Selznick on his move and wish him god-speed.

Brenon Eastbound

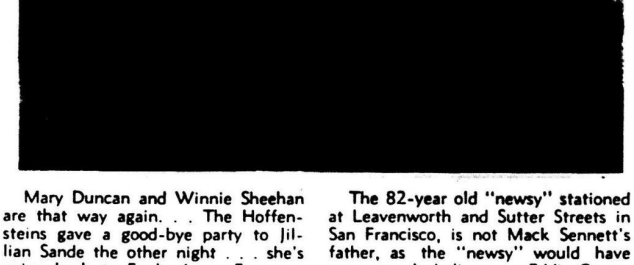
Herbert Brenon is rushing to New York to attend funeral of his mother, Mrs. Frances Harris Brenon, which will be held Saturday morning. Services at Little Church Around the Corner.

Para Setting Lukas' Next

Paramount has story lined up for Paul Lukas' next starring talker, with production scheduled for about Aug. 15. Lloyd Corrigan will direct, with Robert Harris as an associate producer.

Stanley Fields At Radio

Radio signed Stanley Fields for spot in "Other People's Business," Seth Parker starring opus.



Mary Duncan and Winnie Sheehan are that way again. . . The Hoffensteins gave a good-bye party to Jillian Sande the other night . . . she's going back to England. . . Ever notice George Cukor's perfect ivories? . . Sylvia the Slugger goes to work on Sidney Fox THREE times a DAY! . . maybe it's the climate . . there are more and better dog hospitals here than anywhere in the world. . . Why do they say those things about hatless girls? We know plenty who never wear 'em and AREN'T. . . Loretta Young may be "that way" about Cortez, but she's plenty those ways about Irving Ascher too. . . Lola Lane and Lew Ayres will be married any minute now. She's already PACKING. . . Eight thousand dollars changed hands over a backgammon board in Hollywood the other night. . . Mervyn LeRoy has a swell disposition . . ask anybody. . . Lila Lee is looking like a million dollars these days. . . A well-known male star who made almost a million selling short a few months ago, just dropped most of it in a local swindle. . . Jimmy Quirk's open letter to Chaplin in this month's Photoplay is very hot—but Charlie has it coming to him.

The 82-year old "newsy" stationed at Leavenworth and Sutter Streets in San Francisco, is not Mack Sennett's father, as the "newsy" would have some people believe. . . Eddie Cantor crashed the Paramount gate yesterday without a pass. How about that, Mr. Levee? . . Viola Dana and Howard Strickling lunching. . . Doug Fairbanks goes into fits of laughter at the embarrassment shown by visitors to his office when they flop in one of his gag chairs. . . ERPI has an executive in Hollywood tagged with the monicker H. C. Silent. . . What hit John Cromwell in the eye? . . And maybe the same thing hit Joe von Sternberg in the ear. Or maybe Joe's auricular organ is exploding from the Dressler barrage. . . Have you ever sneaked a look at the Howard Hughes' yacht? Then don't talk about boats until you see that one. . . If Cantor and anyone of the Four Marx Brothers, would work as hard making laughs for people in a theatre as they do making Hollywood side split, Messrs. Ziegfeld, Dillingham and others would not be mortgaging theatre properties. . . Eye-witnesses claim that Darryl Zanuck kicked that goal he got credited with in last Sunday's polo match.

SMALL EXPEDITION SAFE WITH 100,000 FEET OF FILM

Eddie Small's luck is still with him.

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'SILENCE' CLICKS AGAIN; A BOX-OFFICE PERENNIAL

Cast Delivers; Direction Is Fine

"SILENCE"
Paramount

Direction .....Louis Gasnier and Max Marcin
Story, Adaptation and Dialogue.... Max Marcin
Photography .....Charles Rosher
Cast: Clive Brook, Marjorie Rambeau, Peggy Shannon, Charles Starrett, Willard Robertson, John Wray, Frank Sheridan, Paul Nicholson, John Craig, J. N. Sullivan, Charles Trowbridge, Ben Taggart, Wade Boteler, Robert Homans.

"Silence" was a good stage play, then it was a good silent, now it is a good talkie. This department will risk its prognostication percentage by progging that it will click again in television. It has become a staple of American dramaturgy. One can just fancy the exhibitors from coast to coast mumbling to their bank books: "Good old 'Silence,' here it is again." The boys can stop their lasso practice and figure on getting in the customers without ropes.

Max Marcin has dolled up his brain child with a few new garments but substantially it is our perennial friend.

Clive Brook is the cockney crook who goes to the very foot of the gallows to save his daughter from scandal.

The story is told by cutbacks from a confession Brook is making to a man he believes to be a priest.

We learn that he has been released from prison and is about to marry a young girl who has loved him not wisely but too well.

He needs money to take the girl out west and he turns to his friend, Marjorie Rambeau, a lady who keeps a saloon, and a very attractive saloon, we might connote.

It develops she fancies Clive for herself so he steals the money but carelessly hides it where the police find it on the girl.

Rambeau squares the case against the girl on condition Brook marry her, which he almost does.

Willard Robertson is the gallant lover who marries the girl and saves her from disgrace and marriage to Brook. He raises the child as his own.

Twenty years later Brook is running a shell-game in a carnival and is operating in the very town where his now grown daughter is about to marry into society.

There are some damaging love letters that the girl's mother had written to Brook. His crooked partner, John Wray, obtains them and attempts to blackmail Robertson.

A shot is fired, Wray is dead, and Brook takes the blame. He is just to be hanged when the daughter confesses and insists on a trial in which she is acquitted.

Peggy Shannon plays both girls and does well enough. John Wray turns in a thumping good performance that for a time threatens to steal the show from Brook. Rest of the cast are capable.

The production is well-mounted and photographed and with the name draw should be a good bet for any exhibitor. Director is excellent for the most part.

Playing the story as straight tragedy and letting Brook go to his death to save his daughter's name might have improved the ending, although the Brook fans will be content with it as it is.

Dynamite!

One of the major agents in Hollywood has been accumulating material on sharp practices among studios for the past three months, with the thought of unloading his findings to individuals who are certain to cause a huge rumpus with their revelation.

Leaps and Laughs In MGM Sport Reel

WHIPPET RACING
MGM

Directed by.....Ward Wing
Dialogue written and spoken by.... Pete Smith

Whippet racing forms basis of second champion sportshort from MGM. The single reel has been assembled with a continuity of action, with side-splitting explanations dialogued by the inimitable Pete Smith.

Reel opens with introduction to prominent whippet kennel, with champs among the hounds introduced. Then the pups are brought in, with humorous bits injected to arouse plenty of interest. Swinging into shots of training of pups, reel finishes with real race between six champs. Slow motion shots at finale are effective, but the Smithonian chatter makes the reel one grand comedy for audience laughs.

McRae To England In August For 'U'

Henry McRae, supervisor of serials at Universal, leaves the middle of August for England. McRae will produce and direct "Heroes of the Law," Scotland Yard serial, for "U" in one of the British studios, and will make exteriors in London. Director will undoubtedly take skeleton crew along, with players and others engaged in England so picture can be used as quota release.

Ethel Sutherland At Para

Ethel Sutherland has been added to the cast of "Road To Reno" under direction of Richard Wallace at Paramount.

BENNETT-ALLENBERG
AND CO., LTD.
Investment & Trust Service
Michigan 9473 548 S. Spring St.
Los Angeles

Three Studios Dark Over Week-End

The current week-end finds three Hollywood studios without any shooting activities. Warner-First National have wound up "Local Boy Makes Good" and gone dark as far as production is concerned. Columbia is 'between pictures' with "Then Hell Broke Loose" and "Duty Bound" (Buck Jones) in the box. Tiffany completed "The Monster Kills" and "Range Law" this week and have nothing on the stages.

Carroll Returning; Teamed With Rogers

Nancy Carroll, after more than a year in the east, is returning to the Hollywood Paramount studios for the duration of her current contract. Her first picture on the coast will be "Mary Makes A Call," from Homer Miles' play, with Charles Rogers co-starring.

O'Brien Troupe Off For 3 Weeks In Arizona

"Riders of the Purple Sage" company pulls out from Fox studio this week-end for Flagstaff, Ariz. Company will be on location three weeks. George O'Brien starring. Ed Grainger supervising.

'Other People's Business' Starting August 3

"Other People's Business," starring Seth Parker, the radio broadcasting character, starts at Radio studios August 1, with William Seiter directing. Anita Louise has been assigned spot in the cast.

'Postmistress' For Edna May Oliver

Edna May Oliver's second starring feature for Radio will be "Postmistress," an original story by Louis Sarecky. Production in the late fall.

'Suicide Fleet' Will Be Special

RKO-Pathe has decided to rebuild Bill (Movie) Boyd into topnotch fan favor and therefore plan to make "Suicide Fleet," Boyd's next, as the first special under the present studio regime.

Heretofore, studio has been following the policy of making pictures to net a fair return, but have not gone in heavily to exploit a star as far as production is concerned although the advertising offices have plugged studio players as well as any in the business.

As further box-office build-up of Boyd in "Suicide Fleet," RKO-Pathe has assigned Robert Armstrong and James Gleason to featured roles. As this will be the studio's first "special," executives are planning to give it the works from production to exhibition.

Montenegro Lead In Baxter's Next

Conchita Montenegro will occupy the spot opposite Warner Baxter in his next "Cisco Kid" adventure that Dorothy Burgess filled in "Old Arizona." Irving Cummings is to direct. Edmund Lowe will have his characteristic role.

Fem Lead For Farrell May Hold Up 'Heartbreak'

"Heartbreak," Charles Farrell's next opus for Fox, due to start shooting Monday, but up to last night no fem lead to carry her end of romance had been found. If studio dragnet fails to round up right gal, starting date will be set back.

Herbert For 'Pent House'

Hugh Herbert has been assigned prominent role in "Pent House," Hope Williams starring pix for Radio. Stage star arrives here September 21, with picture slated to start about October 1.

Three Added to 'Scarface'

Harry J. Vejar, Inez Palange, Agostino Borgato added to cast of "Scarface," Howard Hughes' gang opera. Howard Hawks directing.

HAYS OFFICE IN COVER UP OF STUDIO EXPENDITURES

Even in face of the fact that the public has forgotten about the P. G. Wodehouse $104,000 affair, the Producers Association is reported to have instigated a definite and organized campaign to convince the public that invested and bankers' money is not thrown away in Hollywood.

Information received reveals that press departments of major studios have been instructed to send out copy pointing out the fact that contract writers work hard for their salary checks. In many cases they are being quoted.

The Hays' office is going still further in the matter by stealing a march on the studio press boys and making personal contacts with local newspaper representatives and fan magazine editors. These contacts are understood to be veiled under the form of a request to hush all news that may have the slightest kick-back on the industry and a hinted movement to cover up all adverse publicity brought to head by the Wodehouse deal.

Sidney Fox Laid Up

Sidney Fox suffered attack of sore throat yesterday, and failed to report for work on "Strictly Dishonorable" at Universal. The player is expected back tomorrow.

Russell In 'Frankenstein'

John Russell signed by Universal to do dialog on "Frankenstein," Edward Small placement.

Radio Imports Pianist

Radio found is necessary to import pianist from New York for work in the Seth Parker production "Other People's Business," and Polly Robinson is now enroute to the coast.

THE Hollywood REPORTER

Vol. V. No. 28. Price 10c. TODAY'S FILM NEWS TODAY Friday, July 17, 1931

HITS FOR LONG RUNS

[redacted]

◆THE NEWS that David Selznick was leaving Paramount was expected by very few. It came as a great surprise to his most intimate associates. He had no difficulties at Paramount other than those that would naturally come into the path of any executive of his standing with a studio as important as Paramount. There was no fight with Ben Schulberg.

Selznick was dissatisfied at Paramount because the production of pictures to meet release dates did not fit in with his ideas for the proper making of good pictures. He feels he could do better things as an independent producer, and he probably will.

●

This young production executive has ideas. Plenty of them. He knows a lot about pictures. He has the admiration and best wishes of every individual who ever worked for and with him. He is looked on as a highly intelligent producer. He can say yes and no and give you the reason for either answer.

●

Selznick is going to launch two or three independent production units. One is said to be headed by Milestone, and maybe others, around individuals who stand at the top of the production heap. Seemingly he is not worrying about releases, being satisfied that if the product is right the release is a cinch. If the pictures are bad, then the whole set-up is wrong. But guided by a hand as experienced as his, the successes will far outnumber the flops.

●

We have an idea that one or more production executives will soon follow in Selznick's footsteps. The market is wide open for good product, distributors and exhibitors are pleading for shows—hits—GOOD pictures. The industry must have them if it is to survive and it is our judgment that our business will rise or fall as a direct result of product made independently of the major studios.

●

Take any major as an instance. It is impossible for an organization to turn out 50, 60 or 70 pictures during a twelve-month period that will click at the box-office with sufficient force to show a good profit in the theatre. Good pictures require a lot of effort, more than any one major

(Continued on Page 6)

Height of Tact

With the studio gates closed to the press, a major studio caused some surprise yesterday by entertaining six Chicago gangsters on the set of one of their big productions.

Selznick Post Abolished At Para

With the resignation of David O. Selznick from the Paramount Hollywood studios, the post of executive assistant to B. P. Schulberg, managing director of West Coast production has been abolished. This statement was made by Schulberg yesterday when he was asked the name of Selznick's successor. The duties will be divided up among other studio production executives.

Selznick recently requested and obtained his release from his contract, so that he may enter the independent producing field.

Fox, Loew Dividends

New York.—Fox yesterday paid a quarterly dividend of sixty-two and one-half cents on Class A and B stock. Loew's Theatres paid semi-annual dividend of $3.50 on preferred stock, and Loew's Inc., declared its regular quarterly dividend of $1.62½ on its preferred stock, payable August 15.

RKO Loss Expected; Pathe Cost $6,000,000

New York.—RKO is expected to show a small loss for its second quarter this year. Company figures theatre attendance five per cent below that of a year ago. Six million dollars were borrowed to finance the acquisition of Pathe Exchange, Inc., and its assets.

Entire Booking Structure of DeluxeHouseMayBeChanged To Take Theatres Out of Red

With shortage of box-office product, the major problem of de luxe houses for the coming year, circuit operators are considering radical changes in bookings of features that would change entire structure of sales and exhibition.

Present outlook for good product to supply the de luxe houses is chief worry of circuit execs. They can see certain hits, but cannot see where their houses can keep out of the red with the string of program attractions that must be played between the hits where weekly change rules.

Idea under consideration would reserve the hits and big pictures for the large houses. Latter would hold

(Continued on Page 6)

Barbara Stanwyck Walks On Columbia

Barbara Stanwyck has failed to put in an appearance at the Columbia studio for the production of "Forbidden," which was to have been directed by Frank Capra. Miss Stanwyck is said to be demanding three times the amount of the salary her contract calls for, with Harry Cohn insisting she carry through on the original ticket. As it stands now, "Forbidden" has been laid aside and Miss Stanwyck claims screen retirement.

Wurtzel To Europe

Sol Wurtzel will vacation in Europe for two or three months, leaving Hollywood immediately on the return of W. R. Sheehan. It is understood that Al Lewis will assume the Wurtzel duties while he is gone.

Holmes In 'Man I Killed'

Paramount has picked Phillips Holmes for the lead of Ernst Lubitsch's next picture, "The Man I Killed."

Tiff Announces Thirty

New York.—Tiffany's program for 1931-32 will be thirty features. Eight of these will be Ken Maynard westerns.

Dix With Radio For Two Pictures

A deal will be signed today between Richard Dix and Radio Pictures, whereby Dix will star in two productions, "Frontier" and "Marcheta." The deal was made with William LeBaron, production executive at RKO and will dovetail into the star's current contract.

Mexico Jumps Film Tax From $1.60 to $10-$15

Mexico City.—Mexican Government has raised film import taxes for sound-on-film pictures in English from one dollar-sixty per kilo to fifteen dollars. Disc picture goes up to ten dollars per kilo.

Hays Puts Bee On 'Once In A Lifetime'?

New York.—Rumor persists on Broadway that Universal will not produce "Once In A Lifetime," due to objections from the Hays office. No verification from either end.

Leo Settles With Fox

New York.—Joe Leo yesterday obtained satisfactory settlement of his Fox contract. All set now to organize independent theatre circuit with Jack Leo.

Czar Plans Vacation

New York.—Will H. Hays is leaving in the near future for a two-weeks' vacation at Cody, Wyo.

Complaints and More Complaints

The story appearing in these columns yesterday headed "Feds in Hollywood" caused an avalanche of complaints to be registered at this office from actors, writers and directors who felt they had a grievance at the manner in which they were being tossed around by producers in some of the major studios. If just a few of the complaints are true—some producers are in for a little trouble.

[redacted]

'SMART WOMAN' GOOD FUN WIT LIFTS FAMILIAR STORY

Players, Direction Lend Distinction

"SMART WOMAN"
Radio

Direction .....Gregory LaCava
Story .....Myron C. Fagan
Adaptation and Dialogue .....
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Photography .....Nick Musuraca
Cast: Mary Astor, Robert Ames, Edward Everett Horton, Noel Francis, Ruth Weston, John Halliday, Gladys Gale, Alfred Cross, Pearl Varvelle, Lillian Harmer.

This offering is aimed at the same public that went for "Holiday." But it does not quite come up to the standard of that memorable production. "Smart Woman" might be considered a minor "Holiday,"—about the size of a week-end trip, perhaps.

The dialogue is rich in subtlety and humor and kept the preview audience in constant gales of laughter.

The story itself contains nothing new—it's the treatment that gives the picture its freshness and makes it worthwhile entertainment. Without the humorous dialogue, without the adroit direction, without Edward Everett Horton—"Smart Woman" would be just another picture of a discarded wife who sets out to win back her husband from the blonde hussy in love with his money.

As a matter of fact, it starts out to be just another picture; the conversation in the first sequence runs to such witticisms as: "You're the rare thing, a woman in love with her own husband," or words to that effect. Then suddenly the spoken word takes on a definite meaning, a gay and delightful meaning, and also, Mr. Horton enters the scene. And the picture doesn't fall down again until right before the conventional ending.

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With visions of great wealth before her, she showers attention on the Englishman, and when the husband asks her to leave, she finds that she has lost both men. Nancy pretends to go away with Harrington but comes back to find her husband sitting with bowed head, her old letters in his hands. Fade out, with soft music in the background. So what?

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Molly Picon Stars In Yiddish Talkie

New York.—Talking pictures in Yiddish will be made by the newly-formed All Star Film Company, E. A. Relkin and Sig Weintraub, organizers. Their first production will star Molly Picon with Jacob Kalich directing. Maurice Schwartz has been engaged to make a film spectacle for the firm later.

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Nat Ross has made deal with Liberty magazine whereby he has picture rights to selection of that magazine's group of "short short" stories. Ross will produce a series of one-reelers for national release, now being negotiated.

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The Metro-Goldwyn-Mayer unit "Hell Divers" are at North Island on location. George Hill, the director, and Wallace Beery the star.

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The fishing reels shot for MGM are being dialogued by Pete Smith.

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Those accompanying Cromwell are George Bancroft, Ed Paramore, Jr., George Nichols, Guy Oliver and David Durand. The party left for the east last night.

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THE Hollywood REPORTER

Vol. V. No. 27. Price 10c. TODAY'S FILM NEWS TODAY Thursday, July 16, 1931

FEDS IN HOLLYWOOD

◆ THE PRESENT attitude of the press throughout the country caused by the "shut-door" policy of our studios may prove most embarrassing to the motion picture industry.

In attempting the conduct of this picture sheet we can see the press side of the muddle. Newspapers throughout the country MUST print picture news and plenty of it. The individual affairs of actors, actresses, writers, directors, producers and companies themselves have a big call from the public. They want to read every word a paper will print.

●

With the closing of the doors, these papers have been shut out of a lot of news, their movie columns have not had the reader interest they formerly had. And some of the boys are sore. Instead of looking for healthy news now, they are on a constant lookout for material that will slap the industry. They want dirt and plenty of it. They want items that will show-up picture conditions.

●

Last week there were five representatives of the press in to see us. Two from syndicated wires, two local daily men and a feature writer for a Chicago paper. All looking for the same thing—dirt. They called on us with the feeling we knew a lot of things we did not want to print. One representative wanted to pay for the leads.

●

That's a swell condition of affairs. What's going to happen when the industry approaches these same papers asking for help in legislative battles—daylight saving, censorship, tax questions and the like? What do you think the papers will answer?

All because one or two Goldwyns among the producers, panicked the rest into tossing away one of the greatest assets pictures ever had—free space in the papers.

●

It is estimated that over 400 papers throughout the country have a daily movie column and better than 1500 carry plenty of Sunday space devoted to the movies. All this space free. The papers have educated the public on picture news of one type. It may be their intention to give them the other side of the picture in just as thorough a manner.

Washington Investigators Seeking Information on Undercover Prod. Agreements

Acting on the complaint of several Hollywood picture individuals who have filed letters with the Attorney General in Washington regarding undercover agreements among local producers in the handling of contracts and salaries of players, writers and directors, two investigators from the Attorney General's office are now making the rounds trying to get the lowdown on practices that may be construed as restraint of trade.

These Washington agents have been

(Continued on Page 4)

Cut Talk To Bone, Rogers Ultimatum

Charles R. Rogers, executive head of RKO-Pathe Studios, has summoned all writers, directors, supervisors and other executive members of the organization, to a "four-alarm" meeting in his office today. Subject of conference is ways and means of eliminating unnecessary dialogue from pictures—and no fooling.

Howls from exhibitors all over the country, calling for more action and less cha-cha in films has precipitated this drastic get-together. There has been plenty of talk along this line from various production heads, but this is the first definite step taken to keep pictures and picture audiences from being 'talked to death.'

Cruze-Zierler Split New Cos. Forming

It is reported that James Cruze and Sam Zierler, who have been operating as James Cruze Productions with a release through Tiffany, have split, with Zierler forming a new production unit for a Tiff release and Cruze doing likewise with another company getting his product.

Dressler All Right After Minor Operation

Marie Dressler came through a successful minor hip operation at the Osteopathic Hospital Tuesday and is expected to return to her home by the end of the week. Her next picture, "Emma," is scheduled to start July 26.

Para News Has Birthday

New York.—Paramount-Publix is celebrating the fifth birthday of its newsreel this week.

Lasky Arriving For Long Stay

New York.—Jesse Lasky, in charge of Paramount production, has left for Hollywood, arriving there Saturday. He will remain on the West Coast until early November.

Considine Leaving Fox?

John Considine, Jr., associate producer at Fox for the past year, is scheduled to leave the company within the next week, according to inside studio reports. Considine hopped to Fox after several years at United Artists.

Two For Fox From Stage

New York.—Fox has signed Ralph Morgan and Lawrence O'Sullivan for pictures. O'Sullivan just closed here in "Old Man Murphy."

Hollywood's Barnyard

Eddie Buzzell has a name for the growing army of femmes who are "that way" about a certain MGM star. He calls them "Turkeys" — because they just go "Gable, Gable"—all day.

B & K Executives In Operator Probe

Chicago.—Sam Katz, Walter Immerman, Barney Balaban and Morris Katz have been subpoenaed by Chief Justice Joseph Sabath, in the Criminal Court, ordering them to turn over all records in connection with the negotiations between them and the Motion Pictures Operators Union of this city.

Matter of the two-operators bill, recently killed in the State Legislature, up for investigation. Circuit heads' relations with unions in this matter is being probed by authorities.

Arliss Writes Original

New York.—George Arliss' next for Warner Brothers will be an original story from his own pen.

Al Lewis Coming West

New York.—Al Lewis does a westward-ho today.

RADIO SCRIPTS NOW BUILT AROUND STOCK PLAYERS

With more than fifteen stories in preparation for fall production, Radio is working sufficiently far ahead on scripts to allow writers to build up parts for members of the company's group of contract players.

System allows production heads to carefully go over story with writer when latter gets original assignment. Certain parts shape up as excellent spots for specific contract players, and writer is instructed to visualize the individual player selected in each role. Such a procedure enables staff writers to fully build up many of the parts in a picture with definite individuals in mind, and prevents last-minute script changes when certain free lance players are not obtainable.

Radio not only figures to get better characterizations in pictures through this method, but also feels that writers have greater opportuni-

(Continued on Page 4)

Hays Press Agent Here

Frank Wilstach, press agent for Will Hays in New York, is in town for a week as part of regulation vacation. Wilstach pulls out for the East Tuesday.

THE REPORTER

W. R. WILKERSON.....Editor and Publisher

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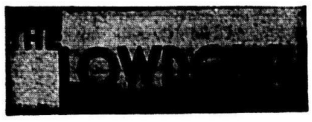


No, they're not making another war picture out at Universal, all that shooting notwithstanding. They've been working nights out there on "Heaven on Earth" (that's a title, not a studio) and the bull-frogs made so much noise that it interfered with the recording. Elizabeth Patterson, well-known character woman, suggested firing off a gun to scare 'em. They fired. The bull-frogs retired. Now they do it every little while and get absolute quiet long enough to "shoot" a scene or two between shots.

•

The fellow who complained about Hollywood being a "blonde world" may take encouragement from the fact that several stars are debating the question of going natural or even making their own light hair dark. Aileen Pringle started it some time ago, while Joan Bennett went brunette (though only temporarily, we hear) last week. Now Carmel Myers has given up red hair for raven tresses, and a spy whispers that our very blondest blonde almost switched to black the other day. She's on the verge. It wouldn't be important, but it would be a relief.

•

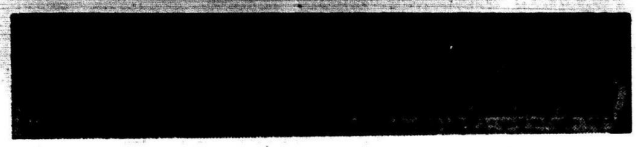
A divorce is brewing in a Hollywood home—the home of one of our highest paid stars. When it occurs it will more than shock the greater part of the film colony, though a few have expected it for some time. The wife is unaware of what is on her husband's "mind."

•

A young woman who tried for several years to break into pictures, finally succeeded in securing a contract at one of the major studios a while back. So far she has been "the face on the cutting room floor" in two productions. But, we are reliably informed, so long as her brother-in-law retains the influence he now has with this company, she will have a job. Well, it keeps peace (of a sort) in the family anyway.

•

Sylvia Sidney gets dressing room 1 at the Para lot, with the player moving into quarters formerly occupied by Pola Negri and Clara Bow. Since assignment of Miss Sidney to the star dressing room, no word has come from the Dietrich—but an explosion is expected any day.



NEW YORK CITY

"HUSH MONEY"

Roxy Theatre

World-Telegram: Simple and out of a familiar mold though it may be, "Hush Money" is fair enough movie entertainment, as good as the average if not better. A fairly satisfactory though by no means exceptional film.

Herald-Tribune: Unstimulating melodrama to come from the journalistic pens of Courtenay Terrett and Dudley Nichols.

Journal: "Hush Money" is full of talk that is not worthy of the gentlemen who wrote it.

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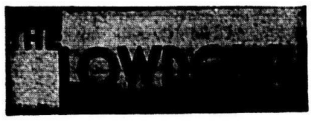


No, they're not making another war picture out at Universal, all that shooting notwithstanding. They've been working nights out there on "Heaven on Earth" (that's a title, not a studio) and the bull-frogs made so much noise that it interfered with the recording. Elizabeth Patterson, well-known character woman, suggested firing off a gun to scare 'em. They fired. The bull-frogs retired. Now they do it every little while and get absolute quiet long enough to "shoot" a scene or two between shots.

•

The fellow who complained about Hollywood being a "blonde world" may take encouragement from the fact that several stars are debating the question of going natural or even making their own light hair dark. Aileen Pringle started it some time ago, while Joan Bennett went brunette (though only temporarily, we hear) last week. Now Carmel Myers has given up red hair for raven tresses, and a spy whispers that our very blondest blonde almost switched to black the other day. She's on the verge. It wouldn't be important, but it would be a relief.

•

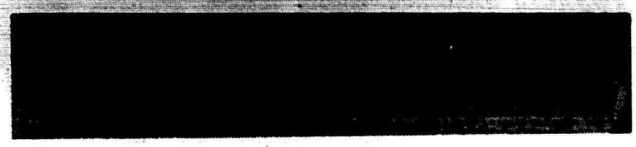
A divorce is brewing in a Hollywood home—the home of one of our highest paid stars. When it occurs it will more than shock the greater part of the film colony, though a few have expected it for some time. The wife is unaware of what is on her husband's "mind."

•

A young woman who tried for several years to break into pictures, finally succeeded in securing a contract at one of the major studios a while back. So far she has been "the face on the cutting room floor" in two productions. But, we are reliably informed, so long as her brother-in-law retains the influence he now has with this company, she will have a job. Well, it keeps peace (of a sort) in the family anyway.

•

Sylvia Sidney gets dressing room 1 at the Para lot, with the player moving into quarters formerly occupied by Pola Negri and Clara Bow. Since assignment of Miss Sidney to the star dressing room, no word has come from the Dietrich—but an explosion is expected any day.



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Hugh Herbert, well known actor and writer, was lunching at the Radio Restaurant with Dorothy Herzog the other day, and they were joined by Pat (Front Page) O'Brien and Irene Dunne. Herbert settled down for a jolly luncheon and began, "Have you heard the one . . . . " When he looked up—he was alone at the table. He says it's the first time an audience walked out on him. And they stayed out!

•

Did you see that girl, in flowing chiffon evening clothes, riding blithely, at the rate of about fifty miles an hour behind a motorcycle cop,—on his motorcycle? It was Peggy Morrow, young picture aspirant, and it happened thusly:

The other night she, with some friends, were stopped driving into the Ambassador grounds by this same cop, who asked why their car (which had been practically wrecked in "Free Soul") made such a terrific noise all the way from Beverly to L. A. He was very annoyed and in a "pinching" mood.

It was up to Peggy to get the party out of the scrape. She offered to go "for a ride" with the "perleceman," if he'd let them alone. He said "O. K." They whizzed around the block a few times—and everything was "just dondy!"

P. S. The ossifer asked for her phone number and "THEN the fun began!"

•

Frustration note: About the best-looking man the feminine contingent at Malibu has seen for many a day, was espied by one of their sex, walking down the road there the other afternoon. It was a week-day afternoon, and good-looking men are scarce on week-days. She hailed another girl to help her wonder who he was. They "wondered" behind him for a few hundred yards—and discovered to their utter chagrin that he was Dick Barthelmess' butler!

•

A local writer, who chatters for a New York daily that boasts a greater circulation than the Hollywood Herald, has a new and novel sideline. She is selling dogs and a complete service where anyone can take their pets to the Kennels and have their toe-nails manicured, hair clipped, and if necessary, marcelled.

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Strand Theatre

Mirror: The jokes, the theme and the gags in "Broadminded" seldom depart very radically from the standard movie comedy. But it is as amusing as the average, too.

American: It is pretty obvious fun, and not infrequently lapses into plain, unadulterated slap stick. But withal, the customers may rely upon seeing good warm weather entertainment, for Mr. Brown is always an acceptable comic, even though the routine he offers stales in repetition.

Journal: It has some funny scenes, some good cracks, and Mr. Brown and his face. If you like him you'll find "Broadminded" an amusing movie.

News: There is no great wit to the lines, nor originality to the situations, but it is amusing enough so that you won't be bored.

"FIVE AND TEN"

Capitol Theatre

Times: Without Miss Davies and Mr. Howard "Five and Ten" would be only a something reminiscent of the old flickering days of the movies. But the two are supported by a good cast and manage to move the picture along its bright way until almost to the end. Then it does go down, but yesterday's audience didn't seem to care.

American: This Cosmopolitan production is the season's top-notch Metro-Goldwyn-Mayer release. It is a distinct triumph for all concerned with its making and a genuine achievement for its versatile star.

Post: The picture resolves into a lugubrious and overdrawn study of woe. Its faults seem to lie in a continuity which is overdrawn and repetitious. It has its moments of genuine interest and force, and, except for some rather silly ventures into whimsey, the dialogue is intelligently written.

Journal: In the picturization of the story, none of the master character development which the writer put into it has been lost. Rather, it has been strengthened, leaving nothing to be lost by a lagging imagination, and as it now is it would seem to be not only the best of Miss Davies's many memorable performances, but a picture of rare strength and understanding.

Herald-Tribune: The theme has been distorted to make a starring vehicle for an actress, and the result of such a distortion of theme, combined with unexhilarating writing and direction and a certain formlessness of manner, is a photoplay which seldom manages to achieve any real dramatic or comedy interest.

Mirror: The picture has humor, pathos, drama and tragedy. It is excellent entertainment and a new triumph for Marion.

"THE SECRET CALL"

Paramount Theatre

News: A dramatic story which catches one's interest at the start and holds it until the final scene.

Sun: The contemporary language doesn't help a bit to hide the ancient wheels of the plot. The treatment is clumsy and obvious, and the dialogue instead of being properly terse is miles of wordy verbiage. What might have been an effective, if old-fashioned melodrama, remains steadfastly ineffective as well as old-fashioned.

Post: A creaky drama of betrayal and revenge. The story is an obvious hocus-pocus that carries a large smack of pre-war melodrama, Miss Shannon isn't impressive, but she is nice to look at and that is about all that is required of her in the part.

Journal: Particularly the loveliness, grace and unusual voice of Miss Shannon make "The Secret Call" an exceptional movie. Mr. Walker cast his show expertly.

World-Telegram: While not a complete bore, it is about as tiresome and poorly written and unimaginatively directed as anything I have seen on the screen for weeks. Its dialogue . . . is so banal and silly at times that it provokes gales of unintentional laughter.

"HUSH MONEY"

Roxy Theatre

Times: Another chapter in the great and varied saga of modern cinematic gangdom. But it differs a little from most of its wistful sisters. Murders are cut to the minimum, prison scenes are shortened and the day of retribution is unusual. Yesterday's audience obviously liked it very much.

News: A Cinderella theme, the long arm of coincidence . . and more than a soupcon of underworld flavoring blend pleasurably in this one to provide excellent entertainment. It isn't designed to cause the audience to emit long 'ahs' of wonder but on the other hand all but the most blase will be interested.

Sun: This moth-eaten crook tale . . . is put together efficiently enough. And it moves to a certain extent. But it is so familiar and so obvious that it doesn't mean very much. Joan Bennett and the rest of the cast do all that is humanly possible with the audibility of "Hush Money."

Fox Is After Paris First Run

Paris.—The Fox Theatres Corp. are trying to get a location here for the first run of their pictures now that the bars have been let down for American product. Pathe-Natan, who have a half-way control of all picture houses in this French village, are blocking all moves from Fox people. However, there seems to be a chance that the American concern may land the Edward VII Theatre.

Metro and Paramount are protected here with first run and it is expected that RKO, Fox and others will try for an in, as no American distributor likes the terms the French exhibs have been in the habit of offering.

Another Fan Mag—This For A & P Stores

According to authentic information, the Atlantic and Pacific Tea Company will enter the field of fan magazine distribution.

With the five and ten cent emporiums tied up in the fan mag racket, new publishers of fan material have centered on other fields to get their rags to the public.

Newest dope is that a brand new fan magazine will reach the stands in the fall spotted in the A & P markets somewhere between the canned goods and the vegetables.

Ingram In Morocco On Next Picture

Paris.—Rex Ingram has rounded up an Anglo-French bankroll and has gone to Morocco to make his next picture.

Subject is from the pen of Venno Vigny, author of the Dietrich opus, "Morocco."

Judge Lindsay To Turn Native

Believing he has sufficient publicity and acquaintance within the picture colony, Judge Ben B. Lindsay plans to open a law office here, where he will combine his practice with his writings.

Nauk Takes Back Phoenix Theatres

Phoenix.—George Nauk has acquired circuit of eight theatres in this locality which he leased to Nick Diamos several months ago.

Two Back To Fox W. C.

FWC have taken back the Crystal and Jewel Theatres on East Whittier Blvd. Houses were sub-leased to Schaak and Goldberg several months ago. FWC will attempt to keep both open during the summer.

Takes Over Azusa Theatre

C. S. Harris has taken over lease of Azusa Theatre, Azusa, from Bill Knotts. Deal is sub-lease from Principal Theatres.

Tiff Schedules Features

New York.—Tiffany is scheduling twelve features for Class A houses in its sales campaign for coming season.

Phyllis Dare En Route

New York.—Phyllis Dare, English actress, en route to Hollywood via the Canal.

'STAR WITNESS' SENSATIONAL ANOTHER WARNER WINNER

Cast, Direction Fine Throughout

"STAR WITNESS"
Warner Brothers

Direction .....William Wellman
Story and Dialogue....Lucien Hubbard
Photography .....James Van Trees
Film Editor.....Hal McLernon
Cast: Walter Huston, Charles 'Chic' Sales, Dickey Moore, Grant Mitchell, Frances Starr, Ralph Ince, Sally Blaine, Edward J. Nugent.

With the production of "The Star Witness," Warner Brothers have contributed the final angle on the gangster. The story affords us a phase of the underworld and its relation to justice (or lack of it) which has heretofore been untouched by the films. "Star Witness" shows how and why it has been impossible to secure convicting evidence against these thugs to send them to the chair.

The picture holds interest from first to last. It is sensational in spots, very well directed and boasts a perfect cast. But best of all, Warners have come through with an idea (if not a background) which is entirely NEW, daring—and which will send audiences out of the theatres talking —plenty.

The picture picks up a family of plain people—mother, father, son, daughter and two little boys. Their old grandpappy is in their home, too, when before their very door a minion of the law is shot down and killed. While the family stands horror-stricken at the windows, the fleeing gangsters run into their rooms, slug the old veteran for opening his mouth, and with a warning to all, leave by a back door. The police are hot upon them, question the family and take the entire group to the District Attorney's office for questioning.

There the D. A. tells them that their testimony is the vital link between public safety and his own ability to send the gang leader (now identified) to the chair. He takes depositions and sends them home. Thus he is able to arrest the gang chief and hold him for indictment. The father is kidnapped by the leader's henchman, and when he refuses to take a bribe to forego his duty, is slugged and left to die.

Meanwhile, the family, apprehensive, bewildered by the sudden chaos and danger to their lives, is weakening in its resolve to testify against this gang. The father is brought home—maimed—and the D. A. throws complete police protection around and in his home. The family is now "jailed" within its own doors until the hearing a few days off.

Through a slip-up, one of the little boys falls into the gang's hands and they send warning that if any member of the family talks, the boy will be killed. Thereupon the family flatly refuses to go through for the D. A. All but Grandpa—he fought in the Civil War—and is willing to sacrifice anything for duty and the protection of Americans. He too, escapes from the guard who is watching him, finds his way to the district where he knows the boy is held, and finds him.

Just when the D. A. is about to lose out in court as his witnesses, one by one, fail him, the old man comes in, with the cordon of police who had already been stationed in the gangster's neighborhood, and the boy whom they saved. The D. A. sends his man to the chair.

The story of this everyday family, innocently caught in the net of crime and death is one of unlimited appeal, especially in the U.S.A.—where it could happen to any of us. As such, this picture is headed for tremendous drawing power, once the news of its theme and great sweep is broadcast.

Walter Huston comes through with another great performance as the D. A. But most of the picture, particularly the latter half is carried by Charles (Chic) Sale, as the old Grandpappy. He turns in a characterization which, even though it is "over-written" in spots, will long be remembered. He was immense. Entire supporting cast was very good. William Wellman's direction excellent throughout.

Quickies?

Walter Catlett was asked by a friend what his deal was for shorts at Educational.

The comedian replied: "I have a contract for 30 minutes' work, with two twenty-minute options."

'Bad Boy' Third Phil Baker Short

New York.—Warners will do a Phil Baker short, "The Bad Boy," immediately on the resumption of production in their Flatbush studio.

Strombergs Sail Tomorrow

New York.—The Hunt Strombergs —Hunt, wife and Chappie, will sail to Southampton on the Bremen tomorrow for a three months' tour of Europe.

His last two pictures for MGM were "Guilty Hands" and "Sporting Blood."

Patsy Reis Here

Patsy Reis, executive secretary of Howard Dietz, is in Hollywood to find out what it is all about. Pat has seen Howard return from Hollywood on many occasions with that tired look, she is in Hollywood to learn why.

Caddo Drops Spitzer

New York.—Marion Spitzer, who has been acting as the New York representative for Howard Hughes' Caddo Company, has been dropped. All future representation will be handled through the local United Artists office.

'U' After Rene Clair

Paris.—Universal is trying to get Rene Clair, the ace French director, to go to Hollywood to direct one picture with an option of two more.

Story Flood Hits RKO-Pathe

With RKO-Pathe still searching for stories to complete its star groups for the year, writers are swamping the Culver City studio with yarns to fill up the vacant spaces.

Studio needs two more stories for Constance Bennett, two more for Ann Harding, one for Bill (Movie) Boyd, one for Eddie Quillan, and either three or four for Pola Negri. The Helen Twelvetrees group is set. All of the studio's five stars are to make four productions each, while Pola Negri's number is not set.

Charles Rogers and Harry Joe Brown are the chief story selectors and are wading through material in an effort to complete story selections to complete the shooting schedule.

Goldstone Finishes Three Tiffs; Three More Ready

Phil Goldstone saw the finishing touches on three Tiffany productions last week—"Morals For Women," "The Monster Kills" and "Range Law," and will start three more Monday, "Left Over Ladies," the Ursula Parrott yarn, "X Marks The Spot" and "Branded Men."

Pat O'Brien Set For 'Twenty Grand'

After two weeks of negotiations, Pat O'Brien has been cast for his original stage role of "Curley" in the Universal production of "Twenty Grand." Cyril Gardner will direct. Production in ten days.

Christy Walsh Due For Tully Deal

Christy Walsh, head of the Walsh syndicate of Sports Writers, will arrive here next Saturday with the Notre Dame team to talk with Jim Tully on a proposed Hollywood column, which the latter will write for papers now aligned with the Walsh syndicate.

Writers Stay At MGM

Upon finishing one original story for MGM under title of "Public Opinion," Edward and Victor Halperin and George Manker Watters have been signed to deliver another yarn for the same studio.

W. B. Layoffs Called For Stills

With production at the Warner-First National studios in Burbank at a standstill, contract players, though on their annual lay-off period without pay as called for in their contracts, have to stand-by and be on call for special publicity stills to be made for the usual routine of fan magazine requirements.

The publicity department will be able to get sufficient material ahead to meet these demands without holding up production later.

Bickford Set For 'Spirit of Notre Dame'

With five embryonic coaches coming here with the Notre Dame team to participate in "Spirit of Notre Dame," Charles Bickford seems to be the logical contender to portray the part of Knute Rockne in the picture, shortly to go into production at Universal. The Notre Dame boys slated for coach-ship from the Notre Dame team this year are John J. O'Brien, who will line up with Navy: Frank Carideo, Perdue; Moon Mullins to Nebraska; Bucky O'Connor and Adam Walsh to Yale.

Nilsson Returning; Probably To RKO

Anna Q. Nilsson will return from Sweden August 7, where she has spent the past year recuperating from injuries received from falling off a horse in a picture for FBO, three years ago. Miss Nilsson has completely recovered from this injury and in all probability will be re-signed by RKO as a featured player.

Cyril Gardner On 'Oh! Promise Me'

Cyril Gardner will be the director on the Universal production of the Sam Harris stage play, "Oh! Promise Me." Picture will go into production following "Twenty Grand."

House Organ For RKO-Pathe Studios

Paralleling the RKO-Pathe "Fighting Cock," a studio house organ originating at the Pathe studios under the title of "The Early Bird" will begin to make its appearance at all sales exchanges of that company this week. It is being edited by Phil Gersdorf.

IT'S TOMORROW NIGHT!

PREMIERE

Opening Party and Celebration

'Nine O'Clock Revue'

Hollywood Music Box Theatre

Starts at Nine to Suit Your Convenience!

Free Excursion For Songwriters

New York.—With majority of the major producing organizations set on reviving screen musicals, Tin Pan Alley is being invaded by picture scouts looking for talent to send to the coast for what the Tunesters consider, just another free real-estate excursion.

The songwriters are being interviewed on propositions that call for a flat price per picture, with transportation to and from New York. So far no deals have been closed because of the low water mark on that "flat price."

Agents Worried But Not About Gates

In spite of the studio rulings which are said to govern agents in their quest to sell their clients, local agents are not having as tough a time as they originally thought they would.

Despite general ruling of closed studio gates, definite appointments, etc., agents are not experiencing any extreme difficulty that hampers their work or the future of their clients.

As far as can be ascertained, things are going on just as they ever did, except the studio chiefs are unaware of the fact.

Bancroft Trip To New England Out

John Cromwell's trip to Quincy, Mass., to film the launching of several ships for a scene in "Rich Man's Folly" was cancelled at the eleventh hour after Paramount decided the scenes could be made without the expense of sending an entire company to this point. The scenario has been re-arranged to eliminate this expense. However, the company is protecting itself by having a cameraman on the spot to record the actual launching of the boats at the Quincy shipyards in case the scenes are needed.

Pearl Eaton To Open New Dancing School

Pearl Eaton, for two and a half years Radio Pictures' dance director, will open her own private dancing school on Friday, July 17, at 1500 South Figueroa. Miss Eaton will be associated with the Ernest E. Ryan School of Dancing. She will be assisted in teaching by her sister, Doris Eaton.

Publix-Fanchon Marco Contracts For 3 Years

New York.—The contract between Publix and Fanchon-Marco for the playing of their unit shows, runs for three years and covers all houses where the Publix uses stage shows with the exception of New York, Brooklyn and Detroit.

Dietrich Husband Enroute

Rudolph Sieber, husband of Marlene Dietrich, arrives in New York today from Germany aboard the Bremen. Sieber comes directly to the coast to join his wife.

Gardner Enters Production

Cliff Broughton has engaged LeClaire H. Gardner, former Detroit theatre man, to write stories and organize title layout for Action Pictures group of 24 outdoor melodramas.

INDUSTRY ON THE SPOT

(Continued From Page 1)

time when the industry needs the unqualified support and backing of every newspaper in the country.

Two factors are responsible for the present editorial policy of the Times in cracking the industry. One, agreement of local first run theatres not to meet the increase of the paper's rate for theatrical display space; and the other, caused by the present airtight studio restrictions to newspaper reporters and representatives. The tight ban effected by agreement of producers has placed the industry "on the spot" insofar as members of the fourth estate are concerned. Every reporter assigned to Hollywood sits back waiting to take deliberate cracks at apparent inefficient methods in the studios. Such a procedure is easy when the reporter cannot dig legitimate news on the inside of the studios, and any makeshift will go under the circumstances.

Producers were informed a week ago that the industry is facing tax bills in the legislatures of practically every state in the Union. Legislators are looking for taxable industries to make up huge deficits; and the motion picture industry, to them, looks like a fine candidate to help out through an admission tax on every theatre ticket sold.

If one state passes a theatre admission tax within the next year, it's a cinch that every state in the union will have a similar levy within two years. The history of the gasoline tax spread will be repeated—and quick. Only the admission tax will have to be paid by theatres, while the public shoulders the gas tariff.

For the information of producers, state admission tax lexies will close hundreds of theatres—if it spreads throughout the country the industry will find at least 3,000 smaller theatres permanently closed. These smaller independents are today supplying assured income to the distributors with their $10 to $50 bookings. And they will continue to do so for the next year at least. The deluxe runs cannot be considered to any great extent on picture grosses these days—most of them are doing their best to use as little red ink as possible.

With these conditions definitely confronting the industry, the major companies continue to antagonize the press. Accredited representatives and reporters of powerful newspapers find themselves unwelcome within the studio gates.

The industry is facing a terrific battle on taxation, and sorely needs a sympathetic press to mold public opinion in its favor. But producers seem satisfied to have the fourth estate ready to attack it at every opportunity.

Present attitude of the Los Angeles Times and all wired services out of Hollywood cannot be dismissed lightly. When these news channels launch a heavy broadside against the industry, that attack is certain to enlist sympathizers from hundreds of publishers and editors throughout the country. And when tax and censorship bills are presented in various legislatures, all the pressure and power of Will Hays and the entire industry won't be worth a plugged nickel.

It's a serious situation.

Tradeviews

(Continued from Page 1)

get beyond the reading departments and reached the producing heads, their fate would be the same.

The answer is that nobody in authority thinks in terms of good stories and very few can tell you what constitutes a good story, or know how to appraise a story for its intrinsic values and merits.

It is so much easier, so much safer (for a while) to let the allied fields of the stage and the publishing house make reputations that the studio can buy after they're made.

●

Easier . . and safer . . until you begin buying the other fellow's mistakes and failures as well as his successes. Which is what the studios have been doing for the past two years on a wholesale scale. Broadway flops as well as Broadway successes . . . publishers' duds as well as publishers' sensations . . have taken the producers into camp for millions . . and are still taking them.

And all for the want of the right brains in the right spots . . . somebody who has the ability and experience to judge stories and who, though by no means infallible, would not have been guilty of the costly, ridiculous blunders that have been made on the story side of the business since talking pictures arrived.

Inspiration Exec Coming To Coast

Emil C. Jensen, Inspiration official, is due here next week. Visit indicates Inspiration will shortly resume production of pictures for United Artists release. Inspiration's last feature, "Eyes of the World," was produced a year ago, but never caught on when released.

Hanson Ad Reel Out August 28

New York.—The Oscar Hanson-Allied Theatres ad newsreel will make its first appearance August 28. It will be hashed up and released via Kinograms.

It is understood that Hanson has booked advertising in the first ten issues to the tune of $350,000, enough to clear and show a profit.

Screen Stars Support Potboiler Theatre

In order to revive and stimulate interest in the Potboiler theatre movement, a score or more of well-known screen players have pledged their support in the form of making personal appearances at their monthly showings this July 17 and 18. Those who have promised to appear at these showings are:

Ann Harding, Jetta Goudal, James Gleason, Olga Baclanova, Paul Muni, Eddie Quillan, Mitchell Lewis, Lola Lane, Hedwiga Reicher, Patsy Ruth Miller, Ralph Ince, Lew Ayres, Sarah Padden, Robert Armstrong, Lionel Belmore, Mary Astor, Beatrice Prentice, Kent Douglass, Ruth Helen Davis, R. D. McLean, Ben Levitzky, Clarence Muse, Cecil Reynolds, and Herbert Rosskby.

Max Hart Sues RKO On Oliver Contract

New York.—Max Hart, New York and Hollywood agent, is suing RKO for the first week's commission on the Edna Mae Oliver contract. Hart wants $200, Edna May receiving two grand a week.

Rogers Next At Chinese

Will Rogers in "Young As You Feel" is next feature at Criterion and Chinese Theatres, opening July 21.

Southgate to New Owners

Sandow and Posner have taken over the Garden Theatre, Southgate.

Like and Paton Do Good Job For Little Money On 'Hell Bent'

"HELL BENT FOR 'FRISCO"
Ralph Like Production
Sono-Art Release

Direction .....Stuart Paton
Story .....Gene Pritchard
Adaptation and Dialogue.....
Betty Burbridge
Photography .....Jules Cronjager
Film Editor.....Carl Himm
Cast: Charles Delaney, Vera Reynolds, Edmund Burns, Richard Cramer, Reed Howes, William Desmond, Carrol Nye.

This one is a quickie, frankly fashioned for the Woolworth clientele, and makes no pretention to being anything else. The story is simple: Reporter Captures Slayer of Girl's Brother. So simple, in fact that it has the soothing, sedative quality of one of the old silents.

There are no scenes of San Francisco and there is no hell-bending. Outside of that the title is accurate.

Charles Delaney is the reporter, Vera Reynolds the girl, Edmund Burns is her fiance exposed by Delaney as the big shot of the gang that murdered her brother.

Having the gangsters use a conventional armored car while on their depredations seemed a novel touch. That about supplied the quota of novel touches. For orthodox seasoning, there is an automobile over a cliff, an automobile race where the brother is killed that includes some thrilling stock shots of a genuine casualty, and general rough-housing of heroic proportions.

Considering what its budget must have been, about the cost of makeup on a big timer, the picture deserves commendation.

Ralph Like, the producer, is a young man the industry will do well to watch. He seems to be able to do a lot on no par and if he ever gets some real money into a picture he will make them all take notice.

There is very little dialogue to the picture, which makes a strenuous effort to live up to its name of "thrill-o-drama" and at times succeeds.

The Hollywood Reporter

Vol. V. No. 26. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, July 15, 1931

INDUSTRY ON THE SPOT

Press Ready to Take Pot Shots At Industry on Censorship And State Tax Legislations

The present attack on the motion picture industry by the Los Angeles Times and other newspapers presents a most serious problem to the business, with ramifications that are likely to make the present crisis even more acute.

◆ ONCE A YEAR, at least, some producer who can't think of anything else to say for publication, lets loose the bromide that what the screen needs is original stories.

It's always good for some space in the newspapers and, since imitation is the greatest indoor sport in this business, other producers start chewing the rag to the same effect, through their press agents. Some of them get so worked up over the idea that they believe they mean it for a couple of days. Until they're called upon to pass on some original stories. Then they fall back on "the easiest way" of buying Eminent Authors, Popular Playwrights, Successful Publishers, etc.

●

What the screen needs, first, last and all the time, is GOOD STORIES . . . no matter where they come from. Like the old miner's proverb about gold, good stories are where you find them.

And the trouble with the whole system of selecting and buying story material in the picture business is just this—stories are not bought because they are GOOD. They're bought for every other reason but that.

They're bought because they were produced as plays on Broadway. And it doesn't matter whether they ran two weeks or two years. They're bought for the Broadway stamp, however meaningless it may be.

●

Stories are bought because some magazine published them, because some book publisher put them out as novels. It doesn't matter whether they have any place on the screen. It doesn't matter whether the sale of the novel went to five thousand copies or fifty thousand or five hundred thousand. They received the magic baptism of printer's ink and were clothed in sacrosanct book covers. Therefore they MUST be good. They MUST be great.

●

Ninety-five per cent of these novels and stories, if they were first submitted in manuscripts to the studios, would never get beyond the reading department. And this, regardless of whether they had any real merit or not. If, by chance, any of them did

(Continued on Page 2)

Attitude of the local Times and News going over wires from Hollywood is another indication of the stupidity of production executives in pursuing a "closed-door" policy towards newspaper representatives at a

(Continued on Page 4)

Hawks-First Nat. Settle Trouble

Howard Hawks and First National have come to an agreement in the settlement of a contract that Hawks went into court to try and break. This new agreement calls for Hawks to direct two pictures for First National during 1931-32. The first will be with Berthelmess scheduled to start October 5, the second some time during 1932.

Hawks will do another picture for Howard Hughes, to start in early December. And may do a Universal production after the Hughes opus. At present directing "Scarface" for Hughes.

Hatrick Leaves For Coast Tomorrow

New York.—E. B. Hatrick, general manager of Cosmopolitan Productions, leaves here tomorrow for Hollywood on his semi-annual trip to the studios.

Alex Aronson Joins Tobis

New York.—Alexander Aronson, formerly foreign and domestic head of several American companies, has been appointed U. S. representative of Tobis. He will make all the theatre deals, arrange for releases, etc.

No Navarro Contract Yet

Metro-Goldwyn-Mayer and Ramon Novarro have not reached an agreement on this star's new contract, but they will get together. Just a question of give and take both ways.

Uncle Carl Sails July 23

New York.—Carl Laemmle will sail for Europe on July 23. He will not go to Germany on this trip, due to trouble on "All Quiet," fearing some fanatic may take it out on him.

Foreign Talker For MGM Distrib

New York.—Irving Thalberg was so impressed with the India talking picture, "The Outsider," that he made arrangements with Harry Lachman for its distribution in America by Metro-Goldwyn-Mayer.

Cinema Patents Sues Meyer-Rieger Lab

New York.—Cinema Patents, a subsidiary of Consolidated Film Industries, has filed suit against Meyer-Rieger Laboratories claiming infringement of the Spoor-Thompson and Gaumont film developing and printing apparatus.

Fox-RKO Theatre Deal Frozen

New York.—The deal between Fox and Radio-Keith-Orpheum for the latter to take over some of the Greater New York Fox houses is cold. Reason being the rentals that RKO offered on the houses and the minimum guarantees did not get a tumble from Fox. Deal may be reopened soon.

Producers Holding Up Producer-Writer Confabs

Date for initial get-together of committees representing producers and writers appears to be just as far away as when writers asked producers for meeting two weeks ago.

Latest reports indicate that producers are delaying definite date pending meeting of producer committee headed by Ben Schulberg. After this preliminary get-together, the producers are supposed to advise writers of date for first confab.

Katz and Franklin Deny Houston Deal

New York.—Sam Katz, president of Publix and Harold B. Franklin, head of Hughes-Franklin, deny that any deal has been made for H-F to take over the three Publix houses in Houston, Texas.

Astrid Allwyn Signed By MGM

New York.—Astrid Allwyn, stage beauty, has been signed by MGM and leaves for Hollywood tomorrow.

HOLLYWOOD AGENTS PLAN 'B'WAY BRANCH OFFICES'

Those Hollywood agents who to date have no New York offices are contemplating opening "Broadway Branches," in order to get an even break in selling Broadway talent to the movies.

Present conditions have left those agents, without New York affiliations, way out in the cold, as the present tendency still is to bring westward stage players, playwrights, New York authors and others connected with the Broadway stage to lend their individual brains and talents to Hollywood.

Agencies that now hold the New York end firmly between their fingers, are those that have established "Hollywood branches," but the local flesh peddlers plan to reverse the tables.

Indications that Tin Pan Alley may once again be temporarily vacated in favor of Hollywood is another reason for the local agents establishing New York offices to cop off some of the temporary dough.

Schnitzer Leaves For Coast Friday

New York.—Joseph I. Schnitzer, president of Radio Pictures, will leave here for Hollywood, Friday. He has closed his local residence and will be located in Hollywood permanently.

WE HAVE MOVED

To our new offices and publishing plant... the address is 6715 Sunset Boulevard (across from Writers' Club)... phone is HO 3957-8-9

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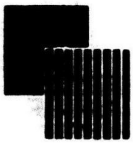

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'BRAT' OVERDONE ANTIQUE; 'LULLABY' A DULL SOBBIE

Cast and Direction Helps Poor Story

"THE BRAT"
Fox

Direction .....John Ford
From Play by.....Maude Fulton
Adaptation, Continuity and Dialogue
Sonya Levien, S. N. Behrman
Photography .....Joseph August
Cast: Sally O'Neil, Allan Dinehart, Frank Albertson, Virginia Cherrill, June Collyer, J. Farrell MacDonald, Wm. Collier, Sr., Margaret Mann, Louise Macintosh, Albert Gran, Mary Forbes.

Despite the fact that "The Brat" brought forth showers of giggles and enthusiasm from its preview audience, we nevertheless consider it one of the most frightful pictures to be presented for supposedly adult entertainment in years. It is the type of picture which Mary Pickford essayed so successfully many, many years ago, and it is our opinion that its production at this date is rubbing it in. It is never believable, overacted and insufferably dull in many sequences. It is the kind of a picture that makes the critics tear their hair; the intelligent groan, and will probably go big with the masses—the ones who think Horatio Alger and Laura Jean Libby are novelists. It wouldn't surprise us one bit, if "The Brat" made a lot of money.

A street waif, who is brought into the Night Court for ordering a meal and not paying for it, is given a suspended sentence and taken under the wing of a well-known author, who happens to be visiting the Judge that night. He takes her to his beautiful country home, buys her clothes and pays her a salary for the privilege of "studying" her in order to get material for his next novel. His haughty Mamma, and two society girls who are always hanging around the place, each in the hope that he will marry her, are very annoyed by this. Nevertheless, the Brat succeeds with her vile manners and gutter speech, in completely charming the butler, a neighboring Bishop and the younger brother. She goes about the place "spreading sunshine," spouting Pollyanna philosophies, and encouraging the young boy, who drinks and is afraid of losing the Western ranch he inherited, for the mother is planning to sell it to the author, that her favorite son may have a yacht.

The Brat mistakes gratitude for love and thinks she loves the author, who in his ego and desire for "material," encourages her. Not until she discovers his selfishness and the younger brother is leaving the house for parts unknown, does she realize that it is he, she really wants. Love comes to her in a big way; she denounces the family, explains herself to the author, and goes to meet the boy. The dear old Bishop marries them, the Brat's last line being, "Gee, if me Mudder could see me bein' married by a REAL Bishop!"——!!!!

Direction for the most part good—though stilted in spots. Sally O'Neil, whose voice is as pleasing as the tones of a buzz-saw, looks the part of "The Brat" and is O.K. until she goes dramatic. Alan Dinehart gives a very good impersonation of Lowell Sherman as the author; the presence of J. Farrell McDonald and Albert Gran helped a lot, while June Collyer and Virginia Cherrill in small roles added beauty to the background. Frank Albertson is convincing as the misunderstood boy.

If your audiences like their fairy tales in modern dress, their heroines "tough"—give 'em this one. If you are in a spot where fine pictures have flopped, and the people pay for slop, give 'em this one. If they like Sally O'Neil, play her up. If they don't—well, it'll be just too bad.

Says Groucho To Harpo

Harpo Marx asked Groucho, "Who is the LOP that is being given all the publicity in the movie column of the Examiner?" "That's easy," said Groucho, "LOP is the mother of HOP if you know who HOP is."

'Ladies of Big House' Set Back Three Weeks

Latest picture set back on Para schedule is "Ladies of the Big House," which was originally set for July 20 start. New date is August 10, with Louis Gasnier and Max Marcin to co-direct.

Helen Hayes Opposite Colman In 'Arrowsmith'

Sam Goldwyn has signed Helen Hayes to play opposite Ronald Colman in the Sinclair Lewis story "Arrowsmith." John Ford will direct from a screen play by Sidney Howard.

Ralph Graves Writing 'Hot News' For MGM

Ralph Graves has drawn assignment to adapt "Hot News," tabloid newspaper melodrama, for MGM.

Bischoff Plans Steel Melo

A melodrama of the steel industry is one of the productions that Sam Bischoff is incubating for his series of action mellers at "U." Harold Shumate has been giving the idea a treatment.

Carr Signs Christensen

Benjamin Christensen has been signed by Trem Carr to direct "In Line of Duty" for Monogram. Story in preparation. Cast to be announced.

Luther Reed To Col.?

Luther Reed is negotiating with Columbia to direct one picture upon completion of independent feature for Ben Zeidman.

Herbert Leaves MGM

F. Hugh Herbert left MGM writing staff last week, returning to Radio Pictures.

Helen Hayes Fine, But Story A Dud

"LULLABY"
MGM

Direction .....Edgar Selwyn
From Play by.....Edward Knoblock
Continuity and Dialogue.....
Charles MacArthur
Photography .....Oliver T. Marsh
Film Editor.....Thomas Held
Cast: Helen Hayes, Lewis Stone, Neil Hamilton, Cliff Edwards, Marie Prevost, Aileen Pringle, Robert Young, Halliwell Hobbes, Bradley Page, Claire McDowell, Lloyd Ingraham, Margaret Seddon, Tenen Holtz, Lennox Pawle.

Very few of the customers will wear the iridium tips off their fountain pens writing home about this one.

Those who like a good, lusty, non-alcoholic cry, say about two points less than a paroxysm, will find it right down their alley, and are cordially invited to attend. Every tear-jerker ever spawned by the mammy theme is included. The opus was probably meant to be the "Stella Dallas" of the talkies, but this expert must regretfully report that he found it very dull indeed and unworthy of the fine talents of Helen Hayes.

Miss Hayes plays a French peasant girl who falls in love with a young American art student, Neil Hamilton, who is in her village capturing pastoral scenes for his canvas.

They mean to get married when they elope to Paris, but the French two-week law, just like our California five-day. law anent marriages, intervenes somehow and so they start housekeeping in a garret without benefit of clergy. This situation may be the reason for the French locale as it would hardly do to show Americans condoning such dissolute practices. An attempt is made to maintain the French atmosphere by the persistent use of "Monsieur," the varying pronunciation of which would amaze any Frenchman. Some of the characters talk with an accent, some don't.

Lewis Stone enters the picture as a gentleman of wealth and influence who sees likable qualities of the flesh in Miss Hayes.

Neil Hamilton is suddenly called back to America by an urgent cablegram and as customary in uncertificated romance, this leaves Miss Hayes to support the baby. As Hamilton never reappears, one may infer that he sent the cable to himself and was just giving the girl friend an old-fashioned runaround.

Our heroine now accepts the protection of Lewis Stone, who lures her into his clutches with a succession of fried rabbit, a town house, a country place where the baby gets to play in the great outdoors, jewelry and money. Just as he accumulates a bale of the latter commodity and is about to set off for Brazil and retire to a coffee plantation Stone is exposed as a master crook. He commits suicide and Miss Hayes goes to prison for ten years as his accomplice, although the evidence against her looked pretty sketchy to this observer.

Released, she has to become a bad woman to be a good mother and send her boy through school so he can become a doctor. By the time sonny gets his diploma, mother has tasted the very dregs of life as a rent woman in low, waterfront dives where sailors are not only rough and tough, but poor as well.

Comes the day when her son is to be presented with the ribbon of the Legion of Honor for isolating a particularly vicious germ. He makes the youngest looking Legionnaire imaginable and must have taken the trail of this germ when he was about three.

Who do you think is the repulsive old crone run down by the young medic's car and carried by him to a hospital where she dies with his arm around her? You guessed it. It WAS his mother, although he didn't know, having been raised in the belief she was dead.

Cliff Edwards and Marie Prevost, looking like comic opera peasants, are worked into the story for what is known as "comedy relief." They have as much place in the picture as a hangover in a church.

Miss Hayes has sacrificed her beauty relentlessly and works like a Trojan. With the right material she would be a wow.

Photography is generally excellent. Direction no better than fair.

RKO Will Cut Chatter In Films

New York.—RKO will cut down the amount of chatter in their pictures from now on, says Joseph I. Schnitzer, just returned from Hollywood, in an interview yesterday. Future productions will go for silent technique in a large way, with dialogue pared to a minimum compatible with the story, and more scope allowed for action.

Original stories will solve the demand for better pictures, added the RKO executive.

Studio Heads No Savvy Orders To Cut Dialogue

No new orders to cut down dialogue in scripts have been issued at RKO studio here up to today. Past and present RKO scripts, said a production exec, have been written with from five hundred to six hundred and fifty speeches per script, and will be written on that basis until orders to change come through.

Darling Dialogues Chimps

Scott Darling is dialoging Tiffany Chimp comedy, "Cinnamon," which Sig Neufeld directed.

Ruggles En Route

New York.—Charles Ruggles left here for the coast where he is to report for work at the Paramount studios July 20.

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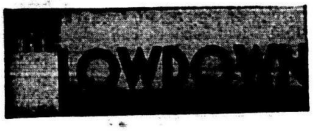

One of our best known young producers gave a yachting party over the week-end. He was accompanied by a once big director, a couple of other men, and several young ladies. Everything seemed to be going along very smoothly, (even the ocean was calm) when late Saturday evening a big fight developed aboard ship, while she lay at anchor at Catalina. Cause of the battle is unknown, but the girls left en masse that night, while the "boys" sailed back on Sunday. What we want to know is, just how does a girl "walk" home from a cruise?

•

The Voice of Hollywood is apparently dissatisfied with individual personality shots of film stars obtained and are now going after the celebs en masse. Al Lewin and his crew moved the camera in on the Roosevelt Blossom room one of those special nights and recorded the whole party. A score or more of the screen's biggest names got up for bows and a word or two over the mike. Sam Coslow's band commanded the big spot with Sam getting a plug over for his "masterpiece" (so he claims) "Just One More Chance."

•

Rose Hobart is still looking for the culprits who stole the two front wheels off her Ford car while it was left parked in front of her Hollywood hillside home.

•

Like most other screen actors nowadays, Jackie Cooper has been smitten with the bug to write. Inexperienced as he is with the typewriter, the young actor has decided he will write short stories first. If they don't turn out all right, he will employ Zane Grey to ghost it for him.

•

Maurice Revnes spent three hours with a beautiful blonde on the Roosevelt roof the other night and reports this conversation:

"Strong!" (after sampling one of the Revnes cigarettes.)

Half an hour later she picked up his cigarette case and piped, "Heavy!"

After another half hour's delay she waxed ecstatic with, "Can you sing Chloe?"

Along about midnight she inquired, "What is your favorite color?"

Revie would not reveal his conversational contribution to that wild evening.

AGENTS FOR CAMERAMEN IS LATEST WRINKLE

Are motion picture cameramen going to agents to handle their affairs with producers?

Heretofore cinematographers have worked by the picture or nabbed a contract with a studio, and all on their own. Only the real big crankgrinders, who never numbered more than four or five, commanded big salaries. And most of these few heavy money cameramen got their big dough through agents.

Now the vast majority of chief cameramen are seeking agents to place them with various studios.

This condition is due to several factors. One is the ever-present demand for more money. Another is the possibility of regular work on a term contract. And still another is the cameraman's suggestions on the set which are considered of high value at times by the producers.

Result of present conditions is that most major cameramen have signed, or are seeking agreements, with leading agents to watch over their careers. The crank men figure that if they can't get a job themselves, an agent can.

Bankers Taboo

(Continued from Page 1)

carried who are not permitted to offer anything in return. On inquiry the execs have replied "so-and-so is under contract and we are trying to make a deal, but he wants dollar for dollar." Too, the banks are of the opinion that the extended ticket causes all classes of picture people to let down, the ticket-holders knowing as they do, that they are set for that length of time.

It is said that Wall Street is working up its greatest peeve over the money that is paid to some executive heads and the length of time they cause themselves to be signed for. This with the full realization of the highly specialized character of the picture business and with the certain knowledge if they were to order replacements the field is pretty small for the selection of their successors.

There is also talk of putting into force a strict hands-off policy, to apply to all picture producers, in regard to grabbing off players, writers, directors or executives. The banks have decided to take the matter into their own hands, to prevent a repetition of the famous Warner raid on Paramount.

This will stave off trouble where there are no contracts or short-term agreements with options.

Tradeviews

(Continued from Page 1)

a 'net profit' and that studio is bound to go ahead . . toward bigger profits and better pictures.

•

More power to you, Uncle Carl!

You've weathered some serious storms in the past, many and many a time they've stood waiting to count ten over you and you always came through with a wallop . . a financial statement with better than a quarter million profit for three months right at this time is another wallop that the boys will remember.

H-F Takes Over Three From Publix?

New York.—Report here that Hughes-Franklin has taken over three houses in Houston, Texas, from Publix. Theatres are Metropolitan, Kirby and Queen.

London Cold On 'Front Page'

London.—"Front Page" proved too American for British audiences and did a very poor business at its first showing.

The standout business of the last two months was done by George Arliss in "The Millionaire." Arliss is a great draw at the London box-office and the picture pleased.

"Dirigible" is doing good business at the Tivoli. "Ben Hur" in a "sinked" form ran for two weeks in this house to poor business.

The continued good weather is keeping people away from the theatres and sending them to open-air amusements.

Dean Will Make Nine For RKO

London.—Basil Dean has been engaged by RKO to produce nine features at their new studios at Ealing, in the metropolitan district.

Two stories already chosen. One will feature Jack Buchanan, who will collect five thousand a week. Entitled "Three of a Kind." Another will be A. P. Herbert's "The Water Gypsies."

Educational Sales Force In Regional Conventions

New York. — Educational Film Exchanges and affiliated companies opened a series of regional conventions at the Hotel Astor today. Earl Hammons, A. S. Kirkpatrick, Stanley W. Hatch and Gordon White addressed the delegates.

Eastern meeting will close Wednesday, to be followed by mid-west get-together in Chicago July 16-17, and pow-wow for Rocky Mountain and coast sales forces in Denver July 20-21.

Notre Dame Reception

With the aid of the Notre Dame Alumni and Los Angeles Knights of Columbus, Universal will stage an auspicious reception at the station upon the arrival of the Notre Dame football team, now enroute here to participate in "The Spirit of Notre Dame." Party is due to arrive July 20.

The Dowlings Leaving

Eddie Dowling and Mrs. Dowling (Ray Dooley) leave today for New York via motor. They will return to Hollywood after the opening of "Honeymoon Lane" on Broadway.

Max Ree Can Vote

Max Ree, Danish art director for Radio studios, received his naturalization papers last Saturday. This places him on the same level as any other American citizen.

Theatres Closing Thruout Germany

Berlin.—There are more theatres closed in Germany today than ever in the history of the business. UFA announces the closing of the UFA Palast and Zoo. This follows closely on the heels of the Universum, another first-run house.

These wholesale closings are due to lack of pictures, bad pictures and the hot weather.

The UFA studios is the only lot in and around Berlin that shows any activity at all and even they are working on half schedule.

Motion picture circles throughout Germany hope that the Hoover moratorium will cause Germany to open the gates for the flood of American pictures.

Spelling Bee For Writers-Wampas

In an effort to determine for all time the superiority of spelling between the members of the Writers Club and the Wampas, a Spelling Bee is being planned for one of the early fall meetings. This will give all contestants plenty of time to absorb the contents of the dictionary and improve on their spelling whether the contest is staged or not.

Cath. Daughters Resolve

Atlantic City.—Catholic Daughters of America, in convention, have found out what's the matter with pictures. Accordingly passed this resolution:

"If present laws affecting motion pictures were enforced, it would be the solution of the problem of indecent films."

Cupid At Caddo

Charles Stallings, Caddo production manager, discovered to have been a benedict for three months under cover. Bride was Virginia Hersey, formerly secretary to the late Maurice DeMond, founder of the Breakfast Club.

Claire Luce Signed For German Production

Berlin.—Claire Luce is to do a series of pictures for UFA. She was with Fox in America last year.

All-British Film Festival

London.—John P. Maxwell, of British International Pictures, will stage an all-British talking film festival at Malvern next month. Festival will last through August.

Zane Grey Back

The Zane Grey party that left three months ago on a "fishing tour" returned yesterday after visiting the Fiji, Marquesas, Society and Cook Islands.

Stunt Man Issues Memoirs

New York.—Book by Jack Grace, movie stunt aviator, entitled "I Am Still Alive," is being brought out by Rand, McNally.

Talmadge Operation O.K.

Mrs. Margaret ("Peg") Talmadge was operated upon at Cedars of Lebanon hospital yesterday and she is reported in "excellent condition."

THE Hollywood REPORTER

Vol. V. No. 25. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, July 14, 1931

BANKS TABOO CONTRACT

Insist That Studios Dodge the Long Termers With Financial Groups Protecting Companies

New York.—Those in banking circles who have chipped in to finance the operation of motion picture production are all fed up on the long-term contract, whether that contract be with artists, writers, directors or executives, and have instructed the board of directors of the various companies to lay low on any future term tickets.

In going over the expenditures of picture companies, the banks have found many items of individuals being

(Continued on Page 2)

◆ " . . . a net profit of $255,783.98 for the three month period ending May 2." This is a part of the financial statement issued by Carl Laemmle, Sr., president of Universal Pictures Corporation, now enroute to the east, when the veteran received telegraphic information from his treasurer's office in New York.

●

A healthy showing, and one that many of the major studio executives would be glad to issue over their own signature.

The motion picture company making money today is in an enviable position, not alone for the profit but because of the effect that statement must have on their bankers. A healthy statement of profit, a statement which shows a sensible curtailment of operating cost is the key to the bankers' strong box and insures the loan of money when money is needed.

●

For years this industry has been hearing about "poor Universal." Everyone has had pity for this independent company—everybody except the exhibitor, and he had a wholesome respect.

Why the pity . . . why not admiration?

Because Universal deserves just that . . admiration and—respect.

Universal is all right . . they are making money, plenty of it and, from all reports . . they're making some pretty good pictures and if this is true . . they'll make more money.

●

Universal has something that some other outfits could use to advantage . . a solid morale. The gang working under Junior Laemmle out at Universal City believe in the kid. They believe in his destiny . . they believe he is going to be 'a chip off the old block' and they are giving him a wholehearted cooperation. Universal has some smart and experienced showmen on the lot at Universal City and they have more of them in New York.

●

All show business needs right now is faith . . and Universal has that . . in plenty. With faith . . with cooperation between departments, added to the financial statement showing

(Continued on Page 2)

Goldstone Leaving Tiffany August 1

Phil Goldstone has presented his resignation to Tiffany execs in the East, and will leave the company August 1. Tiffany is now searching for successor to Goldstone as production head of the organization.

Goldstone attempted to leave Tiffany several times in the last year, because of outside personal interests. When Educational stepped into the Tiffany picture a few months ago, the producer consented to stay on a month-to-month basis until company affairs were straightened out.

'Big Parade' For Sound Reissue

MGM will sound track musical score and sound effects for reissued version of "Big Parade." Picture will be released both nationally and throughout the world.

Dr. William Axt is in charge of the "Big Parade" musicalization, and will use his original score that was presented with the picture during its run at the Astor, New York.

Zanuck Sticks Here For The Summer

There will be no out of town vacation for Darryl Zanuck at least for a while this summer. The Warner-First National executive is sticking close to home awaiting the arrival of the expected addition to the family. Heir is expected around August 5. Zanuck will make no plans until after the event.

Burr Starts Torchy Series This Week

C. C. Burr starts first of series of Torchy Comedies at Educational this week with Ray Cooke starred. Burr will produce and direct the series.

Egyptian Closing; Others To Follow

Nearly 75 theatres in the FWC circuit will be closed within the next month, according to inside reports. Houses will be shut indefinitely in every case where savings in losses can be made over continued operation.

In line with this, Egyptian and Granada in Hollywood close this week; also the Westlake and the Scenic, Whittier. Before slashing is over, at least five additional L. A. suburaban houses of the circuit will go dark.

Para Short Program In Bag November 15

New York.—Larry Kent, head of short subjects for Paramount, declares that 1931-32 program in shorts will be completed by the middle of November.

Selznick-Wanger May Join Hands

New York.—Simultaneous with the arrival of the report from Hollywood that David Selznick had asked for his release from Paramount, Broadway was broadcasting a yarn that Walter Wanger and Selznick would join hands in a large independent production combine that will take in four of the industry's best directors and six ace writers.

The story runs that Wanger was already in agreement regarding finances from a big Wall Street house and that Selznick would make delivery of the directors and writers.

Portrait Artist In Pictures

New York.—Neysa McMein, well known portrait and magazine cover artist, was prevailed upon here by George Abbott to take a flyer before the camera in "My Sin." The young artist responded, but after one day's work, said she would rather return to her pallette and remain an artist.

Dressler-Beery and Jackie In MGM Pix

Metro-Goldwyn-Mayer are readying a yarn that will tri-star Marie Dressler, Wallace Beery and Jackie Cooper. It will be directed by King Vidor.

Wid Gunning To Start Weekly Rag

New York.—Wid Gunning, originator of the daily motion picture trade paper, is to land a weekly review sheet in pictures within a short period. His will be an exhibitor proposition with a New York date line.

NEW CONTRACT UP FOR GOVERNMENT O. K.

Washington.—M. A. Lightman, Peter J. Wood and Louis Pizor, representatives of the MPTOA and the Allied States Exhibitors, were in conference with John Lord O'Brien, assistant U. S. Attorney General, today regarding the 5-5-5 contract in the hope of getting the Department of Justice okay.

The exhibitors reported to O'Brien that all exhibitor organizations and individual theatre men had approved this contract and suggested an early approval by the Government would clarify a very bad contract structure between the distributor and exhibitor.

It is thought the Government will make known their answer at a very early date.

'Gallows' Slated For Aug.

Roland Brown working on treatment of "Gallows," original story he sold to Universal, with Bob Tasker and Dick Schayer. Brown scheduled to direct this, starting late in August.

GARBO, GABLE SENSATIONS; 'LASCA' MILD OFFERING

Leonard Directs With Sure Touch

"SUSAN LENNOX, HER FALL AND RISE"
MGM

Direction .....Robert Z. Leonard
From Book by..David Graham Phillips
Adaptation and Continuity .....
Wanda Tuchock
Dialogue .....Zelda Sears and
Edith Fitzgerald
Photography .....William Daniels
Film Editor.....Margaret Booth
Starring .....Greta Garbo
Supporting Cast: Clark Gable, Jean Hersholt, John Miljan, Alan Hale, Hale Hamilton, Hilda Vaughn, Russell Simpson, Cecil Cunningham, Theodore von Eltz, Marjorie King, Helene Millard.

Were "Susan Lennox" the staring vehicle of anyone but the great Garbo, we would express many qualms as to its drawing powers. Even though her magnificent work in this picture will more than satisfy her fans, it nevertheless offers them practically nothing new in the way of story material—for Garbo has made virtually the same story with different trimmings more than once before. It is a picture containing many fine, memorable sequences, expert direction, and the tritest, most uninspired ending imaginable.

BUT "Susan Lennox" has a "life-saver" in the teaming of Garbo and Clark Gable. It is a combination which portends tremendous success for this or any picture in which these two great personalities appear. Together, they create a romantic appeal, a sustained interest, even through timeworn situations which will surely be proved when the receipts start rolling in. Wait and see.

Helga is an illegitimate child, raised to maturity by a cruel and uncompromising relative. On the eve of her marriage to a man he has picked for her, she runs away. She gropes her way through a storm (yes, a blinding storm) to the lodge of a young architect not far away, and takes refuge there. He falls in love with this strange, repressed girl immediately, and she, overcome by his kindness and charm, falls. Before he leaves for a hurried trip on business (and to bring back a wedding ring) she loves him with an all-consuming passion.

When he has gone, her relative and her betrothed come to take her back, but she flees again and boards an outgoing train from the nearest station. It is the private train of a traveling circus, but Helga, now Susan Lennox, gets a chance to join the show and a temporary haven . . and plans to meet Rodney (her lover) in another town. When he comes for her he finds that Susan has given herself to the owner of the show. Even though it was to save herself from being turned over to her pursuers, Rodney denounces her and leaves her.

A few years later, Susan, now Mrs. Lennox, is the worldly, fascinating mistress of a pent-house apartment, ad of a wealthy man. To one of her inners comes Rodney, unaware who his hostess is, and the flame which has never died in either of them, flares again. Even though she finds that Rodney has married in the meantime, she leaves her protector and goes to live with him in a country villa. They are supremely happy. Susan gives him up, however, when his wife tells him of her approaching motherhood, and disappears. About four years later, while working in a toy shop, she meets a little boy, who tells her his mother is dead—and that his name is Rodney. Of course, it is her Rodney's son—and the lovers are reunited.

Garbo's gorgeous work, the presence of Gable and a perfect supporting cast—the love scenes—all these things help lift the story itself out of its rut, a very deep rut. Unfortunately, the star herself has never looked less attractive, her famous haircomb being absent—with another—ugly and grotesque—in its place.

Gable goes "tender" in this one with the same ability and success which marked his former and "tougher" roles. Heaven help the fan contingent when THIS picture gets out. As actor and lover—he's immense.

The direction of Bob Leonard left nothing to be desired and the photography by William Daniels is exquisite.

Those Ruggles Boys

When "The Smiling Lieutenant" 24 sheets were posted about town last week they showed the name of Wesley Ruggles as being a member of the cast. Wesley, over at Radio directing "Are These Our Children" wrote Paramount and asked that his kid brother Charlie be given a break. The correction was made.

Geo. Abbott On 'My Sin'

New York.—George Abbott has been assigned the direction of "My Sin" that will star Tallulah Bankhead for Paramount.

Ted Sloman, as already announced, will do the honors on "Sal of Singapore," starring Claudette Colbert.

Both pictures being made at the Long Island studio.

16 Scenic Shorts For Fox

The camera crew dispatched to Europe by Fox to procure process shots from interesting out-of-the-way spots and cities, returned here with sufficient material to make a series of 16 one-reel travelogue pictures, which will be released upon completion of editing and dialoging.

Para's 'Wild Beauty' Set Back In The East

New York.—The Nancy Carroll starring vehicle of "Wild Beauty" that was scheduled to start this week, has been called off entirely or set back for a later date. No explanation for the reason.

Corking Cast Helps Picture

"LASCA OF THE RIO GRANDE"
Universal

Direction .....Edward Laemmle
From Story by.....Tom Reed
Screen Play by.....Randall Faye
Photography .....Harry Neumann
Cast: Leo Carrillo, Dorothy Burgess, John Mack Brown, Slim Summerville, Frank Campeau.

A program picture is Universal's "Lasca of the Rio Grande." It probably was never intended for anything else and as such it will please the average audience and find ready booking among those theatres where bills are changed several times a week. Unfortunately, there are several sequences where the director had a chance to "take it big" but the opportunity got away from him and what might have been a corking production, slips into "just another picture."

It is splendidly cast with Leo Carrillo as an unscrupulous but likable villain; Dorothy Burgess, a tempestuous flirt of the Rio Grande country, and John Mack Brown as a Texas ranger, not to forget Slim Summerville, who is very funny as the comic relief.

Miss Burgess assumes a role similar to her first talking picture, "The Arizona Kid," as the unfaithful Mexican beauty who draws all men. Only this time she does fall truly in love and while trying to save her sweetheart, the ranger, sacrifices her life. Both the don and the ranger who have struggled bitterly over her are thus bereft.

At least one of the characters should have been less likable in order to give conviction. No one enjoys even for the sake of realism seeing the heroine killed just as she has proved herself capable of true love.

Neither is the opus imbued with impending tragedy. Instead it is light and jolly with some catchy musical moments, much dancing and festivity. All of a sudden it turns into old-fashioned melodrama of the western variety with the hero and heroine running, away from the villain. He pursues with his henchmen. Just as they begin to catch up with the fleeing pair a thunder-storm breaks which, instead of helping the lovers, as you have been led all along to believe will most likely be the case, causes a cattle stampede and it is the girl and her lover who are doomed instead of the villain.

Just the same, "Lasca of the Rio Grande" has pleasing possibilities. With some toning up, a few new shots where the lightning is especially dark for outside scenes, and judicious cutting the picture will draw.

Taking the production as a box-office attraction there is plenty of production value in "Lasca of the Rio Grande." The cast contains names with a definite box-office lure, and the stampede, staged at the finish of the picture, is better than the score of other such thrills that have been seen in other pictures—this one is a pip, there is plenty of action and it is the high spot of the picture.

Crosby Gets 'Sooky' Credit

Sam Mintz has finished original story of "Sooky," which Paramount will produce as sequel to "Skippy." Mintz was forced to act as "ghost writer" on the yarn, as company's contract with Crosby provides the latter gets credit for the original story in all advertising and publicity. Crosby, it is reported, received heavy dough for use of his name on the picture, despite fact Mintz wrote the story. Herman Mankiewicz is set to write the screen play, with Norman McLeod assigned to direct.

'The New Wallingford' Title For MGM Opus

MGM is undecided on a definite release title for their "New Adventures of Get-Rick-Quick Wallingford," but will shoot the picture under the caption "The New Wallingford." Ernest Torrence and Sumner Getchel have been added to the cast. William Haines stars. Leila Hyams has feminine lead. Sam Wood directs.

Tiffany Gets 6 From Cruze

James Cruze Productions will make six features for Tiffany next season. Samuel Zierler, general manager, is due this week following conferences with Tiffany and Educational executives in New York on details of the six Cruze delivers under his contract.

"Women Go On Forever," recently finished, completes the Cruze quota of six for the current season.

'Poker Flat' Postponed; 'U' Shy About Remakes

Universal has temporarily postponed production on "Outcasts of Poker Flat" as the company has made the story two times and home office is said to be skeptical about re-makes.

in face of the postponement, Lew Ayres' starring vehicle after "The Spirit of Notre Dame" will in all probability be Jack Moffit's air yarn, "Wings O' Glory."

Columbia Adds Two To Writing Staff

Agnes Christine Johnston and Winifred Dunn have joined the Columbia writing staff on the new week to week plan recently adopted by the Producers Association. These are the first writers to be engaged under the new plan.

Gateson Signed By Para

New York.—Marjorie Gateson, appearing here in "Street Scene," has been signed by Paramount on a long term contract and will leave for the coast shortly to make her screen debut.

Fort Back To RKO-Pathe

Garrett Fort returns to RKO-Pathe today to resume work adapting "The Second Shot" for Helen Twelvetrees. Fort had two weeks leave to make minor revisions on "Frankenstein."

Seitz Finishes 'Hell'

George Seitz finished direction of "Then Hell Broke Loose" for Columbia Saturday.

THE Hollywood REPORTER

No. 24. Price 10c — TODAY'S FILM NEWS TODAY — Monday, July 13, 1931

FRANKLIN ON BIG DEAL

May Take Over Operation of All of West Coast-Warner Chain in Conjunction With H-F Group

New York.—There is a deal on that may throw the operation of all the Warner west coast theatres right into the lap of Harold B. Franklin, operating head of the Hughes-Franklin group of houses. The deal may go even further in the appointment of Franklin as the boss of all Warner houses.

In either deal, the Hughes-Franklin chain will continue under the operation of H. B. and worked in conjunction with the other.

Broadway had a bit of a stir when

(Continued on Page 2)

◆MR. EXHIBITOR: Watch out for Clark Gable!!

A new star is in the make. Has been made. A star that, to our reckoning, will outdraw every other star pictures has ever developed. This Gable fellow is a sensation out here on the Coast and if he is not enjoying the same success in your town it is for the reason that your patrons, men and women, young and old, have not seen the new pictures he has been spotted in.

This reviewer has been looking at pictures for almost twenty years, has studied audience reactions to pictures and players, feels he knows a bit about both. Never have we seen audiences work themselves into such enthusiasm as is being demonstrated when Clark Gable walks on the screen.

●

Maybe you don't know Gable. If you played "Dance, Fools, Dance" you may have caught him in the mob. If you saw "Secret Six" you will remember he played a flip reporter. He was a Salvation Army Captain in "Laughing Sinners" and did a refined brute in "A Free Soul." His unreleased pictures are Warners' "Night Nurse" and Metro-Goldwyn-Mayer's "Sporting Blood" and the lead opposite Garbo in "Susan Lennox."

All of this is not a build-up for Gable. He does not need it, but it is a tip for you, Mr. Showman. Grab everything you can get with Gable in it and watch your box-office thermometer rise, for not since the first days of Valentino has a player shot into the movie heavens with such rapidity. And he is going to stick at the top, for he has everything. The women will go into backflips at the mere mention of his name; critics will give him a big hand because he is an artist; men will flock to the theatre displaying his name because he is a man's man.

●

Gable is not limited to type, can play any part, is likable, has a forceful personality and, above all, is not HAM in any sense of the word. He has SEX written all over him in letters.

Metro-Goldwyn-Mayer did not ex-

(Continued on Page 2)

Selznick Considers Leaving Paramount

It developed over the week-end that David Selznick had asked for his release on a contract that has ten months to go at Paramount. Selznick is number one man in the Schulberg production cabinet.

An outside independent production proposition interested Selznick and was the main reason for the desire to get away from Paramount, but after a three-hour session with Schulberg Saturday, he may reconsider and remain with Paramount. If this happens he will take a three weeks' vacation in New York before taking up new production work.

Writer-Producer Confab Date Will Be Set Today

After exchange of several notes, producers and writers will set date today for first get-together to discuss recommendations of the writers for better understanding and economies in story preparation.

Delay in setting date occurred when the producers requested writers to supply list of matters to be discussed at initial conferences.

U. A. Theatre Slated For Wilshire District

United Artists Theatres have signed lease for theatre to be built on Wilshire at Mansfield. House will seat 900. Location within two blocks of FWC Ritz.

Chaplin's Life On Way

New York—A biography of Charles Chaplin will soon be on the market from the presses of the John Day Company. Author is W. Dodgson Bowman, British writer.

Kane To Handle N. Y. Para Studio

London.—Robert Kane has been given hurry-up orders to return to New York. He is leaving by an early boat and on arrival will take the production job of Paramount's Eastern studio.

Bell To Produce Play

New York.—Monta Bell planning to turn stage producer with play he controls, "A Lady Descends." Authors are Garrett Fort and Garnett Weston.

Bell wants Helen Hayes, Tallulah Bankhead or Katherine Cornell for leading and title role.

Tele Station Planned By NBC

New York.—A television broadcasting station will be erected on the eighty-fifth floor of Al Smith's Empire State building, according to the terms of negotiations just completed by the National Broadcasting Company.

M. H. Aylesworth, president of NBC, declares television will be a commercial and entertainment reality within a year. The laboratories are all through with it, he declares, and it is ready for the public, when and as those controlling decide to let it loose.

Hornstein and Brill Want Continental N.Y. Branch

New York.—Joe Hornstein, formerly in charge of New York branch of Continental Theatre Accessories, and Sol Brill are dickering with Warners to buy the local branch of the Warner subsidiary. Move in line with Warners' desire to unload everything but picture interests.

Lothar Mendes Returning

New York.—After three weeks in New York and being in and out of assignments of two pictures, Lothar Mendes left last night for Hollywood to direct "No One Man," which will feature Carole Lombard and Richard Arlen.

Mal St. Clair At Col.

Columbia has signed Mal St. Clair to direct a picture. Story not yet set.

HUGHES AFTER POMEROY IN TWO-COMPANY DEAL

Roy Pomeroy, sound expert, photographic trickster and technical genius, may join Howard Hughes in the Hughes Development Company and Multicolor, if a deal that is now being talked, goes through. Pomeroy would become 50 per cent owner of the Hughes Development Co., and a 30 per cent holder in Multicolor plant.

The new combination would turn the Development plant into a technical laboratory for trick shots, photographic effects, backgrounds, etc., etc. The Multicolor plant would be a clearing house for negatives and first prints in addition to carrying through with Multicolor on a larger scale.

The first black and white printing was put through the Multicolor lab last week with rushes from "Scarface." "Age For Love" rushes start today and all future Hughes printing will be done by this lab. Negative work will not be taken on until special equipment ordered has been installed.

Goetz Back To Chi

New York.—I. F. Goetz, independent producer, is closing his local office and moving back to Chicago.

THE REPORTER

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Somebody told Mrs. Eddie Cantor, before leaving for Reno, that it was a tough place, and that if anything untoward should happen, to duck under a table immediately. While having "tea" in one of THOSE places, Mrs. C glanced toward the bar—saw one man forcefully shove another, and Mrs. C ducked under the table, waiting for a big brawl. There was none—not even a fight.

•

No, Rollo, that man is not walking around the golf course in his underwear. It's Doug Fairbanks, and he's wearing shorts. Can't say we blame him. Looks right cool in his linens, with the bare knees hanging out. Bet that guy with him wishes he had the nerve. And why not?

•

And speaking of disrobing, as who wasn't, there is a wealthy fellow with a gorgeous home in Beverly Hills, who seems to be trying to start a "back to nature" cult for that locality. He thinks nothing of inviting several of the elite out to his pool for a swim, and then embarrassing everybody (well, a little) by taking off everything—and jumping in. He's very hospitable, though and suggests that his guests do likewise!

•

The Roosevelt Roof attracts quite a crowd of picture people these warm evenings. Among them we note a young couple, together, who practically deny even knowing each other, every time either is questioned about the other. Well, they certainly know where to go for PRIVACY!

•

Jeanette Loff, the Oregon organist, who achieved instantaneous popularity on the screen and soon became tired of it, is now living in a penthouse in New York waiting for an opportunity to appear before the footlights of Broadway.

•

Inside dope on Jeannette MacDonald's contemplated singing stage tour of Europe is whispered about that the star's main idea in getting to Paris is to sue a publisher there for selling a book purported to be loaded with untrue statements about her.

COURT ORDER SWITCHES LOEW'S STOCK CONTROL

New York.—Federal Judge Knox has just issued a supplementary decree directing Chase Securities Corporation to divest itself of the voting stock of Film Securities Corporation, which controls the stock of Loew's, Inc.

According to the decree, the stock must be transferred to three disinterested trustees, who are specified as follows: Thomas W. Gregory, John R. Hazel and T. Nelson Perkins.

Chase Securities and Film Securities are, by the terms of the decree, also subject to all injunctions previously imposed on Fox Theatres and Fox Film Corporation.

Judge Knox's action was entirely unexpected in Wall Street and is the subject of widespread comment and speculation as to its effects.

Franklin Deal

(Continued from Page 1)

it learned that Franklin was on the way, with both Robb and Rowley already here. H. B. cooled the rumor hounds with the statement "we are here merely to buy product for 1931-32." All of which was okay until the grist began to grind with the story that he would take over the operation of all or part of the Warner chain. Franklin will neither confirm nor deny that a deal is on. Neither H. M. or Jack Warner could be reached for a statement.

Tradeviews

(Continued from Page 1)

pect this avalanche of Gable enthusiasm. They have only had him for six months, felt they had a bet, but nothing so sensational. Now they are scouring the world for stories to star him in.

Put this on your cuff and credit it to this column—after you have played "Susan Lennox" the name of Clark Gable will be synonomous with top business. Yes, it's going to be a Gable year, Mr. Exhibitor—don't be caught napping.

Hersholt Back From Olympic Fund Tour

Jean Hersholt returned last Friday after making a tour of the eastern cities in quest of funds to bring Danish athletes here for the Olympic Games. Jean has been appointed by the Danish government to head that country's committee in the Olympic session and he is out to get $40,000 to take care of the expenses. His trip east has already netted $20,000 for the fund and by appointing committees in New York, Chicago and Philadelphia, the balance is assured.

Screen Names For 'Bad Pennies' On Stage

William Anthony McGuire, through the Weber agency, has closed a deal for the loan of Virginia Cherrill from Fox and Kent Douglas from MGM to play the featured roles in "Bad Pennies," a new stage play which he will put into rehearsal this week for an early opening at the Biltmore theatre.

Mandelstamm Returns

Valentin Mandelstamm, former French translator for the Paramount foreign productions, returned here from Paris last Saturday. He will resume his berth on the Paramount writing staff.

'U' Effects French Production Relation

Berlin.—H. P. Carver, acting for Universal, has effected a French tieup with one of the Paris production groups. The deal calls for the production of ten pictures jointly with both French and German versions. Joe Pasternak will handle the German end for "U."

British Sound Units On Way To Hollywood

New York.—British sound recording apparatus will be used for the first time in this country by Jacques Kopfstein and Albert Herman of Dominant Pictures. Recording units will be those of Gaumont-British Acoustics system. Two British engineers are on their way to Hollywood with two units.

George Westmore Passes

George Westmore, father of Ernest and Percy Westmore, died yesterday morning at Hollywood Hospital. Like the two boys, the elder Westmore had been head of studio makeup departments for several years.

Sue Directors In Stock Sale

New York.—Percy L. Deutsch, former president of Acoustic Products, and Anthony J. Drexel Biddle, five other directors of Sonora Company, are defendants in suit entered here last Thu Irving Trust Co., who allege million five hundred thousand worth of stock profits were by the defendants, to their pockets.

Sum in question was obtained, it declared, by resale of DeForest Radio stock, but plaintiff claims money should have gone to the Sonora Corporation.

'Smiling Lieut' Doing Okay Bus. At Carthay

Paramount's "The Smiling Lieutenant" has brought life back to the Carthay Circle. The house was a sell-out at the premiere Friday night and business Saturday and Sunday ran into big dough, the kind the house has not seen in many days.

The picture figured for four weeks at a profit and then the red after that.

Love For Vaudeville

Bessie Love has a new act and is returning to vaudeville with a contract to tour the RKO circuit. The engagement will start here within two weeks. Upon completion of this tour, she will return to Hollywood and resume her picture work.

Samson Raphaelson

SCREEN PLAY

(Adaptation, Dialogue, Continuity)

ERNST LUBITSCH'S

'THE SMILING LIEUTENANT'

(In Collaboration With Ernst Vadja)

HERE'S ALL AVAILABLE CREDITS ON THIS WEEK'S PREPARATION SCHEDULE

Caddo

HOWARD HUGHES PRODUCTIONS

"QUEER PEOPLE"—From novel by Graham brothers, who are also on the adaptation. Leo McCarey to direct. Starring Jean Harlow. Adaptation and dialogue by Howard Green and R. L. Schrock. Additional dialogue, Ben Hecht.
"SKY DEVILS"—Tom Buckingham to direct.
"RIVETS"—From unproduced play by John McDermott. Adaptation by Carroll and Garrett Graham.

Columbia Studios

"FORBIDDEN"—Story by Frank Capra. Jo Swerling on adaptation. Barbara Stanwyck to star. Frank Capra to direct.

Fox Studios

"DELICIOUS"—Story by Guy Bolton. Screen play by Guy Bolton and Sonya Levien. Original music and lyrics by George and Ira Gershwin. David Butler to direct. Starring Janet Gaynor and Charles Farrell.
"THE YELLOW TICKET"—Story by Michael Morton. Adaptation by Jules Furthman. Raoul Walsh to direct. Cast: Elissa Landi, Lionel Barrymore, David Manners.
"RIDERS OF THE PURPLE SAGE"—Author, Zane Grey. Hamilton MacFadden to direct. Cast: George O'Brien, Marguerite Churchill, Yvonne Pelletier, Noah Beery, Stanley Fields.
"SOB SISTER"—Mabel Gilman novel. Alfred Santell to direct. Cast: James Dunn, Sally Eilers, Una Merkel, James Todd and John Arledge.
"I SURRENDER"—Director, Wm. K. Howard. From novel "Axelle" by Pierre Benoit. Cast: Warner Baxter.
"HEARTBREAK"—Story by Llewellyn Hughes. Screen play, Leon Gordon. Director, Alfred Werker. Cast: Charles Farrell, Hardie Albright, John Arledge, Paul Cavanagh.

Metro-Goldwyn-Mayer Studios

"MIRAGE"—Treatment by Lenore Coffee. Starring Joan Crawford.
"THE NEW WALLINGFORD"—From novel by George Randolph Chester. William Haines starring. Sam Wood to direct.
"EMMA"—Story by Frances Marion. Starring Marie Dressler. Clarence Brown to direct.
"PIG BOATS"—Original by Edward Ellsberg. Jack Conway to direct.
"FLYING HIGH"—From musical comedy by DeSylva, Brown and Henderson. A. P. Younger on continuity. Charles Riesner to direct. Bert Lahr in cast.

Metropolitan Studios

LIBERTY PRODUCTIONS

UNTITLED—Script by Winifred Dunn. James Flood to direct. Starring May Robson.

Paramount Studios

UNTITLED—From the original story by Bartlett Cormack. Bartlett Cormack and Josef von Sternberg, scenarists. Josef von Sternberg to direct. Starring Marlene Dietrich.
COME ON, MARINES!—From the story by J. K. McGuinness and Tom Boyd. William Wellman to direct. Waldemar Young and Herman Mankiewicz, scenarists. Cast: William Boyd, Charles Rogers, Jack Oakie, Stuart Erwin, Regis Toomey.
"A RICH MAN'S FOLLY"—Story by Grover Jones and Edward E. Paramore, Jr. Starring George Bancroft. Juliette Compton in cast. John Cromwell to direct.
"MARY MAKES A CALL"—Stuart Walker to direct. Story by Homer Miles. Cast: Charles Rogers, Carole Lombard.
"THE ROUND-UP"—Norman McLeod to direct. Story by Edmund Day. Cast: Eugene Pallette, Stuart Erwin.
"THROUGH THE WINDOW"—Story by Martin Flavin and Joe Sherman. Martin Flavin, scenarist. Starring George Bancroft.
"TOMORROW AND TOMORROW"—Story by Philip Barry. Starring Ruth Chatterton.
"A FAREWELL TO ARMS"—Richard Wallace to direct. Story by Ernest Hemingway. Dramatized by Laurence Stallings. Cast: Gary Cooper, Eleanor Boardman.
"BREAK-UP"—Dorothy Arzner to direct. Story by Hagar Wilde. Viola Brothers Shore, scenarist. Cast: Phillips Holmes, Sylvia Sidney.
"SOOKY"—Norman Taurog to direct. Story by Percy Crosby. Joseph Mankiewicz, scenarist. Cast: Jackie Cooper, Robert Coogan.
"DR. JEKYLL AND MR. HYDE"—Rouben Mamoulian to direct. Story by Robert Louis Stevenson. Scenarists, Percy Heath, Sam Hoffenstein.
"THE DOVER ROAD"—William C. DeMille to direct. Story by A. A. Milne. Samson Raphaelson, scenarist. Cast: Clive Brook and Miriam Hopkins.
"LADIES OF THE BIG HOUSE"—David Burton and Louis Gasnier to direct. Story by Ernest Booth. Louis Weitzenkorn, scenarist. All star cast.
"GIRLS ABOUT TOWN"—George Cukor to direct. Story by Zoe Akins. Zoe Akins, scenarist. Cast: Kay Francis, Lilyan Tashman, Eugene Pallette.
"WORKING GIRL"—Story by Vera Caspay and Winifred Lenihan. Scenarist, Zoe Akins. Director, Dorothy Arzner. Cast: Clive Brook, Sylvia Sidney, Dorothy Tree.
"THIS IS NEW YORK"—Story by Robert E. Sherwood. Director, Stuart Walker. All-star cast: Phillips Holmes, Miriam Hopkins, Wynne Gibson, Barbier.
"TOUCHDOWN"—Story by Francis Wallace. Scenarist, John Goodrich. Director, Norman McLeod. Starring Richard Arlen.
"MAN WITH RED HAIR"—Story by Hugh Walpole. Adapted by Benn W. Levy. Scenarist, Benjamin Glazer. Direction, Slavko Vorkapich and Irving Pichel. Cast: Charles Rogers, Irving Pichel.

RKO-Pathe Studios

"SUICIDE FLEET"—From original by Lew Lipton, adaptation and dialogue by F. McGrew Willis. Cast: Bill Boyd.
"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting. Starring Helen Twelvetrees.
"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting. Starring Constance Bennett.
"A WOMAN COMMANDS"—Original story by Thilde Forster. Horace Jackson adapting. Paul L. Stein to direct. Starring Pola Negri.
"SALVAGED"—Starring Helen Twelvetrees. Story by Tay Garnett and Tom Buckingham.

Radio Pictures Studios

"GIRL CRAZY"—From the play by Guy Bolton. Music by George and Ira Gershwin. Wheeler and Woolsey to be starred. No director assigned.
"BIRD OF PARADISE"—From the play by Richard Walton Tully. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.
"THE DOVE"—From the story by Willard Mack. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio and Lowell Sherman. Sherman to direct.
"FRONTIER"—Original story, screen play and adaptation by Howard Estabrook. Wesley Ruggles to direct. Starring Richard Dix and Irene Dunne.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"OTHER PEOPLE'S BUSINESS"—Original by Jane Murfin. Adaptation, continuity and dialogue by Jane Murfin. William Seiter to direct. Starring Seth Parker.
"SOUR GRAPES"—From the play by Vincent Lawrence. Adaptation, continuity and dialogue by Humphrey Pearson. Lynn Shores to direct. Cast: Mary Astor, John Halliday.

Tec-Art Studios

"THE HARD HOMBRE"—Scenario by Jack Natterford. Starring Hoot Gibson.

Tiffany

"LEFT OVER LADIES"—Story by Ursula Parrott. Screen play by Robert Presnell.
"MEN OF THE NIGHT"—Original by Florence Wagner. Adapted by Robert Lee.
"X MARKS THE SPOT"—Florence Ryerson adapting.
"LUXURY GIRL"—Original by Maizie Greig. Adapted by Olga Printzlau.
"YELLOW SHEET"—Original and adaptation by Robert Presnell.

Trem Carr Studios

"THE MAN FROM DEATH VALLEY"—Story by Paul McVey and Robert Quigley. Adaptation by Lloyd Nosler. Lloyd Nosler to direct. Starring Tom Tyler.
"NEVADA KID"—Story by Wellyn Totman. Adaptation by G. A. Durlam. J. P. McCarthy to direct. Starring Bob Steele.

United Artists Studios

"THE GREEKS HAD A WORD FOR IT"—Lowell Sherman to direct: Cast: Ina Claire, Joan Blondell, Carole Lombard, Lowell Sherman. From play by Zoe Akins.
"TONIGHT OR NEVER"—From Belasco stage production. Mervyn LeRoy to direct. Starring Gloria Swanson. Melvyn Douglas in cast.

Universal Studios

"TWENTY GRAND"—From the stage play by Eva Kay Flint and Martha Madison. Screen play by Tom Reed. Continuity by Courtenay Terrett. Directed by Cyril Gardner.
"FRANKENSTEIN"—From the old novel by Mary Wollstonecraft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screen play by Garrett Fort and Robert Florey. James Whale to direct.
"SAINT JOHNSON"—From the novel by W. R. Burnett. Screen play by John Huston. Starring Walter Huston. No other assignments.
"BOULEVARD"—From continental novel by Ernest Woolf. Screen play by Leo Birinski. No directorial or cast assignments.
"THE SPIRIT OF NOTRE DAME"—Story by Richard Schayer and Dale Van Every. Screen play by Dale Van Every. Dialogue, Walter DeLeon. Starring Lew Ayres. Russell Mack to direct.

THE REPORTER

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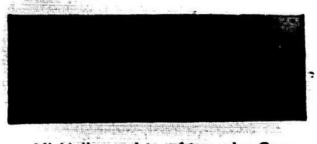

All Hollywood is asking why Genevieve Tobin is spending her off days in Santa Barbara where she maintains a permanent suite for herself and mother at the Biltmore. Some say the attraction is one of the two New York capitalists who made a flying trip out here to attend the premiere of "Seed."

●

A new form of soft living, which could be classed as one step ahead of a gigolo, was unearthed in Beverly Hills recently when a certain good-looking likable chap was caught selling what he called influence. His method was to mingle with the social elite, which he had gained entree through a very well-to-do girl of the same set. When he is invited to the big homes, he generally takes a stock broker or bond salesman who loses no time in working over the guests with various fly-by-night propositions. The lad will not take any chances on a commission from any possible sales, but demands of each one he introduces to the circle a flat fee in advance. He was going swell until he ran into the son of one of the homes staging a party. The son was a bond salesman, but when he received the boy-about-town's offer his method was tipped off to the wide circle and now the lad is looking for a less suspicious territory.

●

Did you hear about some of the things that happened at "the baths" where some of the bunch on that special Reno train betook themselves for a swim one afternoon? Well, "a bunch of the boys" were whooping it up" around the pool, mostly trying to throw big Tom Kennedy into it. Now Tom was all dressed up—we mean dressed up—white flannels and all—and Tom is very strong. Nobody could do it. After fifteen minutes of this, they gave up. Then Tom, good-natured soul that he is, and exhibiting a great sense of humor, THREW HIMSELF IN!

A few minutes later, Darryl Zanuck, having had his swim, appeared looking very what what, in a Sulka dressing gown with slippers to match. He looked a little sheepish, as though he knew what was coming—and it did. A few seconds later he was coming up for air, a little wet—but not surprised.

BOX-OFFICE BULLSEYES SCORED IN LATEST FILMS

(Continued from Page 1)

ence, the business can stand more coincidences of the same kind.

Maybe the lethargy of the stock market has left the boys a lot more time to give to production details than they used to have. Maybe the panning and poor business that has been the fate of so much 1931 product has rubbed the producers the wrong way and they've gotten mad enough to step out and 'show 'em.'

Whatever the cause, the results, as revealed by this particular group of pictures is gratifying enough to wipe the sneer from the face of the most confirmed picture cynic. If the studios can keep up the stride they have hit in this aggregation of operas—admittedly a tough mark to shoot at—the season of 1931-32 may prove to be the best box-office year since talking pictures ushered in a new era.

Fox's contribution to this list is the most astonishing thing about the whole group of pictures. The three Fox productions, "Bad Girl," "Merely Mary Ann" and "Transatlantic," look like the sweethearts of the outfit from an audience standpoint. Both of them ought to assay plenty of gold per reel at the box-office and be good for extended runs as well as repeat bookings. "Mary Ann" brings the Gaynor-Farrell duo back in what seems to be a 'natural,' and Frank Borzage, W. K. Howard and Henry King are out in front again as a result of their directorial efforts.

In "Bought," Warners appear to have produced an exceptional box-office buy for any exhib who books it. Not only does it bring forth a better Constance Bennett than the screen has recently seen, but Bennett pere gives a grand performance, which ought to be a good drawing-point for the fans—father and daughter in one film—and the story is one of those shop-girl's dreams that pull the proletariat in en masse.

Metro-Goldwyn-Mayer appear to have a pair of aces to draw to in "The Great Lover" and "Hell-Bent for Election," the new Dressler-Moran laugher. In addition, they have kicked in with "Sporting Blood," which, although nothing new in racetrack melodrama, is a good specimen of its kind, and sure of giving satisfaction to melodrama fans.

Mystery thrillers are re-enforced by the addition of two strong numbers—"Guilty Hands" (MGM), and "Murder by the Clock" (Paramount).

Rare and juicy melodrama, in which the blood follows the knife, has a spirited example in "Women Go On Forever," which also serves to prove that Clara Kimball Young, the silent star, can troupe with the best of 'em. James Cruze and Tiffany have a twin-six vehicle in this one.

Maybe exhibitors won't get a crack at most of these pictures until fall, but any of them will cure a headache quicker than aspirin, unless all signs fail.

Tradeviews

(Continued from Page 1)

of the world and is drawing upon all literature for its material. The conquest of sound has been advanced tremendously so far as technique is concerned and artists and directors know their medium.

"The best cure for those who say we don't know what to do with sound, and speak with longing of 'the good old days' of silent pictures is to see one of those silent films," the producer declared. "They will realize then just how far screen entertainment has progressed. Whatever problems the industry is meeting today, and they are many, are the result of the world-trade conditions and not poor product or inefficient management. Like other sound industries, the picture business is meeting the present stern test and will emerge with flying colors."

Pusey Eastbound

Having Finished gagging assignment on Marx Brothers' "Monkey Business" for Para, J. C. Pusey returns to New York today. Pusey came out for the single assignment.

Mack Sennett Fishing

Mack Sennett has left for a vacation fishing trip aboard Don Lee's yacht "Melody." He will be away from the studio about ten days.

'Smart Women' For Radio

Radio has set "Smart Women" as release title on "Nancy's Private Affair." Picture was recently completed with Mary Astor featured.

Anna May Wong May Do Play

With no story in sight, Paramount has given Anna May Wong a vacation until October. The actress can use this time for anything except screen engagements without the permission of Paramount. In lieu of this, the actress may consent to play in a local stage presentation of "On The Spot," which Sid Grauman is thinking of producing. Miss Wong played in the New York production of the same play.

RKO-Pathe Debates Next Twelvetrees Vehicle

With "Salvage" and "Pick Up" listed as future star vehicles for Helen Twelvetrees at RKO-Pathe, studio is undecided which one to place before the cameras first.

Likelihood is that "Salvage" will be shot first as Tay Garnett is slated to direct and has started preparations on the yarn. Story is by Garnett and Tom Buckingham.

Chevalier Opening Sellout

No tickets available for Carthay Circle premiere tonight of Chevalier's "Smiling Lieutenant." Sellout sign was tacked on the box-office yesterday noon.

Ruggles Again With Para.

New York.—Charles Ruggles has signed a new contract with Paramount. Leaves for the coast in a few days.

Critical Comment . . .

'Annabelle's Affairs'

Harriet Parsons, L. A. Examiner:

Credit to Alfred Werker for good direction and to Leon Gordon for adaptation and clever dialogue.

◆

Winifred Aydelotte, L. A. Record:

The first surprise is Jeanette MacDonald doing very nicely without the artificial glamor of a musical comedy background.

However, "Annabelle's Affairs" is an extravagant, fancy farce, built along the scream lines of a musical comedy, and so any hangover from her operetta manner that she brings to this picture is exactly and amusingly appropriate here.

◆

Hal Wiener, L. A. Evening Herald:

The picture was adapted to the screen from the play "Good Gracious Annabelle," and was ably directed by Alfred Werker.

UNIVERSAL HAS BIG HIT IN 'WATERLOO BRIDGE'

Whale Direction Fine All the Way

"WATERLOO BRIDGE"
A Universal Picture

Direction .....James Whale
From the play by.....Robert Sherwood
Screen Play.....Benn W. Levy
Continuity .....Tom Reed
Photography .....Arthur Edeson
Cast: Mae Clarke, Kent Douglas, Doris Lloyd, Ethel Griffies, Enid Bennett, Frederic Kerr, Rita Carlisle, Bette Davis.

Mark this down in your date book—"Waterloo Bridge" should spell BOX OFFICE wherever there are theatres and human beings to enter them. It is grown-up entertainment, not sophisticated, but mature. It is a story full of courageous intelligence. We have a hunch that "Waterloo Bridge" will not only start a parade to the box-office, but an avalanche of newspaper reviews extolling this same courage, intelligence and daring.

At the opening, Myra is a chorus girl in a London musical comedy. It is the first year of the war. Myra is the "giving" kind—and pays old Mother Nature for her parties. Soon we find her as a model to a down-at-the-heel artist—then lower and lower until Myra is following an age-old trade on Waterloo Bridge. She is a bird of the night, not because she is bad, but from moral cowardice, and the war with its new code of morals, has forced her down.

On the Bridge Myra meets a young Canadian soldier on his first leave from the trenches and a friendship springs up between them—a decent one. The boy doesn't know and the girl doesn't tell. The boy worships her. Myra fights herself and her love for him knowing that it cannot last. He tricks her into a visit to his people in their countryside home. Their kindness and acceptance of her make her tell the boy's mother the truth.

The next morning Myra runs away to London and her place on Waterloo Bridge. Kitty, a neighbor whose finer traits have been blunted by life, pleads with her to marry the boy, and collect his insurance, should he be killed in the war. Myra refuses and takes up her life on the streets. Roy finds her again and wins her consent to marry him, but while he is waiting to take her away, she realizes she cannot spoil his life and leaves again. While he is waiting, Myra's landlady tells him what she is—a cheap common soldier's girl. Again he searches for and finds Myra—again she promises, and he leaves for the front, broken-hearted. Overhead is the drone of a Zeppelin—an air raid! From her bag Myra takes a box of matches, and strikes a flame in the dark—there is the whiz of a shell and Myra finds her answer to life.

Give plenty of credit to Laemmle, Jr. for his selection of story, director and cast.

Whale has done a "whale of a job" with the direction, which is a great piece of craftsmanship and shows the same ability he evinced with "Journey's End."

Mae Clarke turns in great work as Myra, and proves that with the right stories, Universal has star material in her. Kent Douglas as the boy was fine. Frederic Kerr and the entire supporting cast, excellent.

There is a definite honesty in "Waterloo Bridge." It is so moving and believable as to send any audience out talking and raving in appreciation. It is an answer for the "something different" the exhibitor has been howling about.

The Big Hearted P.A.

Frank Whitbeck crashes through with the big news smash of the new season. This erstwhile p. a. actually laid $30 on the line for six tickets to the opening of "The Smiling Lieutenant" tonight. His guests are Mr. and Mrs. Jack Frost and Mr. and Mrs. Arch Reeve. And that's no publicity yarn.

Jackie Coogan In 'Seventeen'

Paramount has taken an option on the Booth Tarkington story and play, "Seventeen.' If everything goes O.K. it will be used as a starring vehicle for Jackie Coogan, after the production of "Tom Sawyer, Detective."

Another Fish Epic For MGM In Offing

The result of Harold Austin's recent fishing expedition off the shores of Mazatlan and lower California may be developed into a feature length novelty feature instead of a series of short subjects. The film obtained on this cruise is now being reviewed by several staff writers to see what is needed to make a feature-length picture.

Trophies Awarded In Sennett Golf Match

Winners in the Junior Golf Tournament sponsored by Mack Sennett at the Westwood Mashie course, are Irving Dudley, who won the golf bag and clubs awarded by Andy Clyde; Bill Burke won the A flight with Denver Norton runner-up; Jack Cunningham won B flight with Bob Fisk as runner-up. Sennett awarded each a cup.

BENNETT-ALLENBERG
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Los Angeles

'Hell Divers' As MGM Special

The recent established government cabinet at MGM studios is so elated over partly-made picture of "Hell Divers" that they have decided to make it a special, instead of the average program picture as originally planned. George Hill, director of the picture, has been given carte blanche and will leave today with the company for San Diego to complete the naval air episodes in the picture.

Quillan Out of Trouble, Back In 'Trouble' Again

After two weeks illness with ptomaine poisoning, Eddie Quillan returns to work today at RKO-Pathe. Only four days' shooting remain to complete "Trouble," formerly "Eddie Cuts In," production on which has been held up for the last ten days due to star's sickness.

Allied Planning 6 Features

Allied will produce series of six features under brand name of Stage Classics, in addition to Hoot Gibson westerns. M. H. Hoffman, Jr. will produce, with titles announced as follows: "File 113," "Vanity Fair," "Madame Bovary," "Anna Karenina," "Iron Master" and "A Parisian Romance." First is slated for production in two weeks.

Radio's Locations

Radio has set "Marcheta" for production in Spain this fall, after location trip was dropped in favor of making the picture here. Company has decided to send "Frontier" company on locations in the Dakotas for proper atmosphere; "The Dove" will be filmed in Mexico; and "Bird of Paradise" in Hawaii.

Dressler Ready For Next

Marie Dressler returned yesterday from a ten days' vacation at Santa Barbara and is now preparing for her next starring picture, "Emma," at MGM. Clarence Brown will direct.

Halliday and Shores For 'Sour Grapes'

Radio has assigned John Halliday and Lynn Shores to co-direct "Sour Grapes," the next picture to go into production on this lot.

Smith Crashes Carthay

Pete Smith's second dialogue effort, MGM's sportshort "Whippets," goes into the Carthay Circle on program with Chevalier's "Smiling Lieutenant." Pete's first picture is now current at the Chinese.

Brown Sells Junior a Yarn. Brown To Direct

Roland Brown's first directorial assignment on his Universal contract will be a story written by himself and temporarily titled "Gallows."

Chatterton's Last Picked By Para

Para has set stories for last two starring pictures for Ruth Chatterton before latter moves over to Warners. First will be "Notoriety" which Guthrie McClintic will direct; with final Chatterton slated as "Tomorrow and Tomorrow' which Richard Wallace will megaphone.

RKO Radio Broadcast On National Chain

RKO Radio Pictures go on the air for the first time as part of inaugural program of KFI Sunday, when the station increases power from five to ten thousand watts. Program will include Irene Dunne, Rosco Ates, Hugh Herbert, Arline Judge, Billy Zeck and others.

Regular weekly broadcasts from west coast studios of Radio Pictures start Tuesday, with program going over NBC chain from 7:30 to 8 p. m. Radio Picture players will be presented on each broadcast.

Action Pictures Gets Under Way On Program

During the current year, Ralph Like will produce twenty-four outdoor melodramas for Action Pictures, of which Cliff P. Broughton is president.

Stuart Paton and Richard Thorpe are listed as studio directors, while Grant Withers, Glenn Tryon and Rex Lease are included on the player list.

Company is now shooting "The Sky Spider."

Universal Retakes Switch Melford

With minor retakes and added scenes necessary on both "East of Borneo" and "Homicide Squad," George Melford took assignment of the first picture, and turned over two days' work on the second to Eddie Cahn, his cutter. Melford had originally directed both productions.

Eddie Cline Producer of Shorts For Paramount

New York.—Eddie Cline has been made producer of shorts at Paramount's Long Island studio. Clarence Hennecke, brought east as comedy constructionist for Cline, goes back to Hollywood this week.

Burton Holmes' Reel On Hollywood

Burton Holmes is preparing to make travelogue reel of Hollywood to include in his repertoire for lecture tour around the country next year.

Burton Churchill At Para

New York.—Burton Churchill has been added to cast of "My Sin," Paramount-Tallulah Bankhead starring picture. Others in cast include Scott Kolk, Harry Davenport, Ann Sutherland, and Margaret Adams.

Radio Title Changes

Title of the latest Wheeler-Woolsey picture at Radio has been changed from "Full of Notions" to "Caught Plastered" and "Lovable and Sweet" has been changed to "The Run Around."

PRODUCTION NEWS

Here's Who's Who Credits On Next Week's Shooting At All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Featuring
Caddo Productions						
THE AGE FOR LOVE	Ernest Pascal	Ernest Pascal	Ernest Pascal	Robt. E. Sherwood	Frank Lloyd	Billie Dove
SCARFACE	Armitage Trail	Miller-Pasley	Miller-Pasley	Ben Hecht	Howard Hawks	Paul Muni
Columbia Studios						
DUTY BOUND					Ross Lederman	Buck Jones
THEN HELL BROKE LOOSE	Norman Springer				Geo. B. Seitz	Beery-Cromwell
Fox Studios						
SHE WANTED A MILLIONAIRE	Sonya Levien	W. A. McGuire	W. A. McGuire	W. A. McGuire	Jack Blystone	Tracy-Kirkwood Bennett-Merkel
Ralph Like Studio Action Pictures						
THE SKY SPIDER	Norton S. Parker		Betty Burbridge		Richard Thorpe	Tryon-Mercer
Metro-Goldwyn-Mayer Studios						
WEST OF BROADWAY	Ralph Graves Bess Meredyth		Gene Markey	Gene Markey	Harry Beaumont	John Gilbert Lois Moran
BOARDING SCHOOL					Harry Pollard	Page-Jordan-Evans
THE GUARDSMAN	Franz Molnar	Ernest Vajda	Claudine West		Sidney Franklin	Lunt-Fontanne
HELL DIVERS	Lieut. Com. Wead	Gates-Boylan	Gates-Boylan	Gates-Boylan	George Hill	Beery-Rambeau
Paramount Studios						
THE ROAD TO RENO	Virginia Kellogg	Lovett-Marlow	Lovett-Marlow	Lovett-Marlow	Richard Wallace	Rogers-Shannon
HUCKLEBERRY FINN	Mark Twain	McNutt-Jones			Norman Taurog	Coogan-Durkin
TWENTY-FOUR HOURS	Louis Bromfield	Louis Weitzenkorn	Louis Weitzenkorn	Louis Weitzenkorn	Marion Gering	Clive Brook Hopkins-Francis
Radio Studios						
CONSOLATION MARRIAGE	Wm. Cunningham	Humphrey Pearson	Humphrey Pearson	Humphrey Pearson	Paul Sloane	Irene Dunne
ARE THESE OUR CHILDREN	Wesley Ruggles			Howard Estabrook	Wesley Ruggles	All-Star Cast
RKO-Pathe Studios						
TROUBLE	George K. Turner	Earl Baldwin	Earl Baldwin	Earl Baldwin	Albert Rogell	Quillan-Rogers
ALIAS MRS. HALIFAX	Pamela Wynne	John-Jackson	John-Jackson	John-Jackson	Robert Milton	Ann Harding
SUNDOWN TRAIL	Robt. F. Hill	Robt. F. Hill	Robt. F. Hill	Robt. F. Hill	Robt. F. Hill	Keene-Shilling
Tec-Art Studios						
FIGHTING BACK	Jack Natterford				Chas. Hutchison	Nixon-Hughes
LADY FROM NOWHERE	Johnson-Gerrard				Richard Thorpe	Day-Holland
NIGHT LIFE IN RENO		Gloria Stiratt	Gloria Stiratt	Raymond Cannon		Valli-Thomas
Tiffany Studios						
THE MONSTER KILL	Darling-Strayer	Darling-Strayer	Darling-Strayer	Darling-Strayer	Frank Strayer	Pringle-Waite
RANGE LAW	Earle Snell	Earle Snell	Earle Snell	Earle Snell	Phil Rosen	Mynard-Dade
Trem Carr						
MONTANA KID	Harry Frazer	G. A. Durlam		G. A. Durlam	Harry Frazer	Cody-Shufford
United Artists						
STREET SCENE	Elmer Rice	Elmer Rice	Elmer Rice	Elmer Rice	King Vidor	Sidney-Collier, Jr.
PALMY DAYS	Eddie Cantor Morrie Riskind David Freedman	Eddie Cantor Morrie Riskind David Freedman	Eddie Cantor Morrie Riskind David Freedman	Eddie Cantor Morrie Riskind David Freedman	Ed. Sutherland	Eddie Cantor
CORSAIR	Walton Green	Josephine Lovett	Josephine Lovett	Josephine Lovett	West-Lloyd	Chester Morris
Universal						
DEADLINE	Barry Barringer	Barry Barringer	Barry Barringer	Barry Barringer	Christy Cabanne	Carol-Toomey
HEAVEN ON EARTH	Ben L. Burman	Ray Doyle	Ray Doyle	Ray Doyle	Russell Mack	Law Ayres
STRICTLY DISHONORABLE	Preston Sturges	Gladys Lehman	Gladys Lehman	Gladys Lehman	John M. Stahl	Lukas-Fox

THE REPORTER

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Among the Fourth of July celebrationists at Reno was a well-known Hollywood hostess, who was very much impressed with the place. So much so in fact, that she is thinking seriously of opening a "branch office" in the boom city.

•

The rumor persists that a famous star, who came into tremendous added popularity when screen musicals were at their height, is now being gradually eased out of a major studio where she is under a "large" contract. One of the reasons being the flop of a well-known story in which she was starred, though her part was by no means the biggest.

•

A big and startling change in the executive personnel of a major studio is imminent. In fact, within a few days, this young executive may be happily out of a situation which of late has irked him, and find himself in a bigger and more advantageous one.

•

A well-known writer and her sister invited several people to a cocktail party not so long ago, and to save trouble, told everyone to come to the summit of Cahuenga Terrace and to the "house with the yellow hedge." Party time arrived, but no guests. A couple of hours later they looked out the window and discovered that the gardener had stripped the hedge completely—with nary a bud in sight. They're still wondering if everyone thinks it was just a "gag."

•

That Clara Bow girl is going into the ranching business on a big scale. She now owns in conjunction with Rex Bell, 400,000 acres, which is mostly sage brush and only suitable for grazing. Aside from housing several head of their own cattle, part of the land is leased to Miller and Lux on condition that 30 per cent of the calves born on this property during the year, must be turned over to Clara. This will, according to a smart Hollywood statistician, increase Clara's calves 1000 per cent before the year is over.

NEW YORK CITY

"THE GIRL HABIT"

Paramount Theatre

Herald-Tribune: Rambles along with curious futility and a minimum of humor. It all seemed pretty much as if the authors and the directors were playing, rather inexpertly, at charades.

Graphic: A sparkling, gay comedy with its share of romance and fast-moving action. It is far removed from the custard-pie type of laugh-getting and baits its appeal for the most part on the star's characterization.

Mirror: Some of the complications are clever, some of the lines funny, some of the gags fresh. But there are too many of all which are neither. "Girl Habit" is little more than fair.

Journal: A musical comedy without the music, and with very little that could be called comedy. There was material for a comedy in the title of the picture, but the authors used the most obvious situations. And the character they wrote for Mr. Ruggles is neither believable nor very funny.

Post: Does not make for exhilarating entertainment. It is a trite affair, bankrupt in its situations, its dialogue and its characterizations.

"LAUGHING SINNERS"

Capitol Theatre

Sun: A mild, if carefully and, on the whole, intelligently produced talkie. What little power the original had, what little kick, is softened—through fear of censorship, I imagine. And what is left is a sentimental tale.

Graphic: A weak film drama. The cast deserves a better break than the dull, sordid thing which "Laughing Sinners" proves to be.

Mirror: The production is tasteful; the direction intelligent; the acting unusally effective. "Laughing Sinners" is not a kiddie show, but a good adult picture.

American: Under the direction of Harry Beaumont, "Torch Song" has become a thoroughly satisfactory screen story and one whose greatest satisfaction comes from the work of its performers.

Times: There is enough in this picture to distract the not too critical entertainment hunter.

"NEWLY RICH"

Rivoli Theatre

Herald-Tribune: Just another of those synthetic motion pictures, in which the producers strive desperately to combine the qualities of as many of their past successes as seems currently feasible.

Sun: It has only a few laughs, induced principally by bits of byplay and business, and which is generally slow and generally enacted in a manner which would make the original acting of "Abie's Irish Rose" seem to be subtle work indeed.

Graphic: There are plenty of laughs and good story interest in this comedy.

Mirror: This movie, aimed at pleasing the youngsters, has plenty of fun in it for the adults as well. Sprightly action is further enlivened by clever gags and situations.

American: If you like child actors, and even if you don't, there is entertainment in "Newly Rich" for you.

Times: Whole reels have been turned over to a gentle sort of madness and the resulting frenzy forms excellent entertainment.

News: It's loads of fun, human all the way through, and sprinkled with laughs which hide a pretty bit of sarcasm.

Journal: The picture is part farce, part burlesque and part romance, but child actors take hold of the show and put it together so well it is amusing and, at times, really moving.

Post: Narrowly misses the high-flown humor and appeal which the opportunities of the story provide. In attempting to capture the spirit of Mr. Lewis' comedy the picture has succeeded only in isolated spots, and this success, oddly enough, is confined for the most part to those touches of wistfulness and pathos in the story rather than to the humor.

World-Telegram: The film is one of the lesser efforts contributed to the screen by the Paramount juniors and turns out to be a fairly entertaining but by no means exceptional little comedy.

"THE BLACK CAMEL"

Roxy Theatre

Herald-Tribune: A bit more complicated and somewhat less satisfying than its predecessor, "Charlie Chan Carries On," but it is quite a pleasant sort of murder story, despite its frailties, and it emerges as good minor entertainment.

Sun: The suspense is fairly well kept up, the acting is good enough and the film is well photographed.

Graphic: One of the smoothest murder mysteries to occupy a Broadway screen in many months and it thrills for its entire unreeling.

Mirror: One of the most interesting of detective stories movies. A light romance and comedy touches lighten the grimness of the murder theme.

Beauty Show Hit; 'Skippy' Sell-Out

St. Petersburg, Fla.—That flesh and blood, especially pretty girls, have strong pulling power, was shown at the Florida theatre the other day when a bathing beauty contest drew a capacity house. It had the best attendance in several weeks. The Sparks organization arranged a state-wide contest from cities where it has theatres and each town selected a girl to compete in the state event at Clearwater. When "Miss St. Petersburg" was chosen and a week later when the beauties from the state paraded at the Florida, there were big crowds.

In pictures, in the last week, "Skippy" played to capacity at the Alcazar. Other pictures did very poorly and attendance dropped to new lows. The Florida was about to close when the union agreed to take a 20 per cent cut in all Sparks houses here for ten weeks and the house remains open. "The Front Page" played a full week at the Capitol and did well, but not what was expected.

First runs here this week are:

FLORIDA—"East Lynne," "Gold Dust Gertie," "I Take This Woman," "Hush Money," "Their Mad Moment."

ALCAZAR—"Laugh and Get Rich," "The Spy," "The Sin Ship."

'Sweepstakes' At Orpheum On 17th

RKO-Pathe's "Sweepstakes," starring Eddie Quillan, opens for run at the Orpheum on the 17th, marking Quillan's film debut at the big RKO house here.

Eastern Representative For Dunning Process

New York.—Irving Browning, photographer, has been appointed representative of the Dunning Process here to handle special New York scenes that may be required for coast productions.

Connelly Stays At Radio

Miles Connelly, associate producer for Radio, will remain with that organization for another year. He is now producing "Consolation Marriage" with Irene Dunne starring.

Film Celebs In Force At Pilgrimage Play Premiere

The new Pilgrimage theatre will open its gates to the public tonight at $5 per head. It promises to be one of the most colorful premiers ever staged in Hollywood, with the largest block of seats already reserved by the film celebrities.

Sparks Back From Canada

Ned Sparks returned yesterday after a brief vacation in Quebec. The actor has one more picture to make in the series of six domestic comedies for Radio.

Metropolitan's New Boss

E. H. Allen of the Educational studios replaces William Holman as general manager of the Metropolitan lessing studio. Allen will divide his time between the Educational and Metropolitan plants.

WARNERS HIT WITH 'BOUGHT' 'SPORTING BLOOD' ROMPS IN

Bennetts Score; Arch Mayo Clicks

"BOUGHT"

Direction .....Archie Mayo
From the novel, "Jackdaw's Strut" by Harriet Henry
Screen play and dialogue by Charles Kenyon and Raymond Griffith
Photography .....Ray June
Starring .....Constance Bennett
Cast: Richard Bennett, Ben Lyon, Dorothy Peterson, Maud Eburne, Clara Blandick, Raymond Milland.

The box-office aroma hangs heavily over this one. "Bought" is an excellent vehicle for Constance Bennett, and its producers have endowed it with players, care and production values which enhance the "fan appeal" of the picture itself. The author's idea, which had its foundation in the Jackdaw who struts until he sees his feet, is well carried out in this story of a girl with golden ambitions—and feet of clay.

We do not hesitate to prophesy the dollar success of "Bought" for, added to the tremendous draw of the star herself, is the great characterization of Richard Bennett, her father, AS her father; and the picture has plenty of situations which are not only good hokum, but propound human interest and the kind of ENTERTAINMENT which audiences always have and always will pay for. The production is well directed, photographed — and when required, lavishly mounted.

On her eighteenth birthday, Stephanie Dale discovers from her mother's lips that she is the illegitimate child of a gentlewoman—and a common father. The mother tells the girl that she loved this man because he was kind, but left him because his mind and his manners turned her love to contempt. The aristocratic strain is strong in the girl, whose desire for fine feathers, fine books and fine people is manifested to the degree that, after her mother's death, she strives to put out of her life all those who cannot advance her socially or financially.

Working as a model, she consents to go out with Myers, an elderly Jewish buyer, because he has culture, takes her to the Ritz and the Opera, though he is obviously not a gentleman . . . in her sense of the word. There is too, the young author next door, who loves her. He is of good family and has long ago renounced "society," and attempts to remove the girl's superficial longings. We become aware, through a coincidence, that Myers is Stephanie's father, but he keeps it from her. She gets a job in a fashionable doctor's office so that she can meet "nice people." She does. She spins a yarn about her own family and mingles with the elite.

Though she loves the author, she becomes engaged to a young socialite, and in a drunken moment, is seduced by him. She tells him the truth about her "family"—and the engagement is broken. When she tells the young writer everything, he cannot forgive her and leaves. Myers returns from abroad, a sick man, and reunites them. Stephanie realizes the utter fineness and kindness of this man—and that he is her father—and in her shame, finds herself.

Here you have the working girl, gorgeous clothes, social doings, sex, the rich man, the poor but true love, the pathetic father—all in one picture. Will the cash registers click? You bet!

A less glacial and lovelier Constance Bennett appears in "Bought"—and Bennett senior almost steals the picture with his moving portrayal. Ben Lyon, as the author, was fine and believable; Dorothy Peterson and Clara Blandick very good; Raymond Milland as the social blood, very poor; and Maude Eburne was a panic in a bit.

Archie Mayo's direction is excellent throughout, particularly his handling of the final sequences. The dialogue, though marred by many time-worn phrases, was generally good.

The picture in preview, was quite long, but long or short, Warners can check up another winner—for the entertainment is there, with the added music of clinking coins for the exhibitors who play it.

That Huston Chain

Walter Huston has an endless chain that affords no end of amusement. He gets the home address and telephone number of every salesman who tries to sell him something. Then he gives the names and addresses of these salesmen to each new one who approaches him. If he keeps it up, the salesmen of Hollywood will have to wear buttons to identify themselves.

Christie To Resume Production Soon

Al Christie plans to start work next week on the Christie series of eight comedy shorts for Educational release. Upon completion of these he will swing into preparation for a series of features, for which he is now negotiating a release.

'Unholy Garden' Rushed For Early Release

United Artists are rushing the final editing of Ronald Colman's latest picture, "The Unholy Garden," for an August 1 release.

'Larceny Lane' Completed

"Larceny Lane" was completed at Warners last night. The picture was directed by Roy Del Ruth from the story by Kubec Glasmon and John Bright, with James Cagney and Joan Blondell in the main spots.

Beery Goes Musical

Return of music to the screen will make a singer out of Wallace Beery. The star will sing and play the piano in "Hell Divers." Cliff Edwards will also sing in the picture.

Mintz Option Renewed

Para has taken up option on contract of Sam Mintz for further period. Mintz is now writing "Sooky," sequel to "Skippy."

Brabin Maintains Winning Tempo

"SPORTING BLOOD"
MGM

Direction .....Charles Brabin
Story.....Frederick Hazlitt Brennan
Continuity and Dialogue Willard Mack and Wanda Tuchock
Photography .....Harold Rosson
Cast: Clark Gable, Ernest Torrence, Madge Evans, Lew Cody, Marie Prevost, Hallam Cooley, J. Farrell MacDonald, John Larkin, Eugene Jackson.

The screen has glorified girls, firemen, policemen and nurses. In "Sporting Blood," the horse has his day. And thanks to some really stirring races, excellent direction and photography. Picture is real entertainment.

It is a racing picture treated from a different angle, and the suspense is so well worked up, that the last race will have them sitting on the edges of their seats. There was spontaneous applause from the preview audience when "Tommy Boy" won.

A badly written foreword explains that man is not always as good a friend to the horse as the horse has always been to man. And in "Sporting Blood" we follow the career of "Tommy Boy," whose mother was a famous racer. Through a series of sales, he finds himself in the hands of people who know little about horses and race him when he is out of condition. When he loses, they sell him to a crooked gambler who dopes him before races, so there can be no chance of loss.

Finally, the dope has no effect, and "Tommy Boy" loses a race on which all his master's friends, on his advice, have bet money. They kill the gambler and the horse reverts to Ruby, the master's former mistress. She is in love with one of the gaming dealers, but gives him up in her determination to recondition "Tommy Boy."

The horse is ready to race again, when Ruby learns that her jockey has been bribed by another owner, to lose the race. She believes her former sweetheart is in on the fixing. However, she manages to defeat the crooked plan by a highly original method, and after "Tommy Boy" has won the race, she learns that it was the dealer who warned her trainer about the jockey.

Clark Gable, as usual, dominates every scene he appears in, but the brevity of his part will disappoint his fans. As the dealer, he does not appear until the picture is well under way, and has comparatively little to do. Ernest Torrence's characterization of a horse breeder is the finest in the picture

Madge Evans is an appealing Ruby. Marie Prevost appears briefly as a woman who bets on a horse because she admires his colors, and is good, as always, for a few laughs. Eugene Jackson is grand as the boy in charge of "Tommy Boy" from his birth on.

The photography is worthy of special mention. One scene in particular, which takes place outdoors during a thunder storm, is a dandy.

Warners To Call Writers Aug. 15

Warner-First National writers, scattered to the four winds in various studios, vacations, and layoffs, are awaiting recall to the studio around August 15.

Studio plans to start preparations for fall production middle of next month and writers will be called back to Burbank as story assignments demand.

Entire studio writer roster will not be back to their home desks until late summer.

Two Air Pictures On Tap For Caddo

Howard Hughes will have two air pictures in production within the next four weeks. The first will be the resumption of "Sky Devils" under direction of Ed Sutherland and the second will be an untitled air feature now being written by Louis Milestone, Robert E. Sherwood, Dashiell Hammett and Tom Buckingham. Latter will direct under the personal supervision of Louis Milestone.

'Corsair' Company Catalina Bound

Roland West and company left for Catalina today to spend five weeks filming the exteriors for "Corsair." Before the company could leave it became necessary for Sammy Goldwyn to open the purse strings to the extent of $25,000 for a portable sound truck.

Fairbanks' Next To Be Novel Feature

Douglas Fairbanks' next release will in all probability be a feature length travelogue novelty picture, which he is now assembling and cutting from 20 reels of material gathered during his travels of the last trip abroad. Fairbanks appears throughout the picture.

Graham Baker Back

Graham Baker is back from a two weeks' tour of Canada. While vacationing, Baker took every opportunity to talk to exhibitors along the route and he got plenty of information.

'U' Engages John Huston

Universal has signed John Huston, son of Walter Huston, to write the dialogue for "Heart and Hand" (tentative title) which has recently been placed on the current program.

Quillan's 'Trouble'

RKO-Pathe is changing title of Eddie Quillan's current picture from "Eddie Cuts In" to "Trouble." Al Rogell is directing.

Presnell On Tiff Story

Robert Presnell is writing an original story for Tiffany to be titled "The Yellow Sheet," a newspaper yarn.

New Ticket For Lauren

S. K. Lauren gets new term ticket at Para to write original stories.

Searl In 'Rich Man's Folly'

Jackie Searl has been assigned spot in "Rich Man's Folly," George Bancroft starring picture for Para.

'BAD GIRL' ALL TO THE GOOD; THIS ONE HAS EVERYTHING

Borzage's Best In Delmar Yarn

"BAD GIRL"
Fox

Direction .....Frank Borzage
From play by.....Vina Delmar and Brian Marlow
Based on Novel by.....Vina Delmar
Continuity and Dialogue..Edwin Burke
Photography .....Chester Lyons
Cast: Sally Eilers, James Dunn, Minna Gombell, Frank Darien, William Pawley.

"Bad Girl" has "box-office" and "sure-fire" written all over it in large glaring letters. It will probably give the critics a headache and relieve the exhibitors of the same condition. The boys at the turnstiles can start writing checks against the day they play it.

Despite its obvious manufacture as a strictly commercial product, "Bad Girl" has its points.

Vina Delmar's book was never hailed as the Great American Novel but it bore a flavor of sincerity and authenticity which, under the skillful direction of Frank Borzage, the picture has happily retained.

First published as a serial in Liberty it proved a powerful circulation stimulus and between pasteboard covers it established itself in the best-seller class. The picture follows the stage adaptation a little more closely than it does the book, to the picture's advantage.

"Bad Girl" as a book amounted to a clinical study of courtship, love, marriage and procreation among the urban peasantry. It has more birth control propaganda in it than "Seed," which was made from a book written around contraceptive practices.

James Dunn is Eddie Collins, the radio roughneck, who is amazed to discover that biological experimentation with a girl he has met on an excursion steamer has led him right into wedlock and parenthood. Sally Eilers is the girl, a creature beautiful but dumb. The boy character is not even beautiful. This picture suggests that a dumbbell theatrically can be overdumb.

Edna, the girl friend, is played, and how, by Minna Gombell, who, we are told, is a stage star of some distinction and has until presently been engaged as a vocal coach at Fox. She does, and magnificently, a "June Moon" type of wisecracking blonde.

She and Dunn are engaged in a ceaseless quarrel throughout the film and hurl quip and jest at each other in the best McLaglen-Lowe fashion. The wisecracks are well-whittled, the only monotony being the repetitious okay. There has been talk in Hollywood of making a picture to contain the word "Okay" as the only dialogue. The characters will simply walk around muttering okay to each other. All dialogue writers will be forced to view this picture and after they are carried to the psychopathic ward, the picture will be projected on the ceiling for them. However, this department predicts that "Bad Girl" will serve the purpose. It looks like the end of "okay."

As the picture unfolds everything is okay but the expected arrival of the baby. The newlyweds suspect one another of not wanting it. Now it isn't so with the husband, who beneath his rough exterior is as sentimental as a poet and has a heart like a bass drum. The matter is just a little too delicate to be discussed, however, except through the omnipresent Edna as a third party and there is no end of misunderstandings.

These give the story builders a chance to ring in a prize-fight where Dunn goes into the ring to take a beating at $10 a round to make the down payment to the doctor on the baby.

This prizefight, which has an O. Henry twist, is as funny as anything celluloided, as is the scene in the hospital waiting room where the expectant fathers await word from the delivery department. (That seems a bit harsh, maybe it's the delivery ward.)

Everything turns out all right between the young couple when the young mother throws a swell set of hysterics, a bit too heavily perhaps, when she becomes frightened over her baby's health. This tips off the father that he is not the only one who cares for the baby and they kiss and make up.

Everything an exhibitor could possibly want is in this. Would he like something for the children? There is a Peck's Bad Boy in it. Does he like babies? There is a whole maternity ward full of them, real ones. Does he like something legsy? There is as much underwear displayed in this as a department store window. How can it miss?

"Bad Girl" was tailored to order for the people who didn't like "Holiday," who think Calvin Coolidge was a great statesman and who stay away from the theatres to listen to "Amos 'n' Andy." It will make buckets of dough.

The Eternal Triangle

Lloyd Corrigan gets credit for this one:

The world's champion chiseler is the unmarried member of the Siamese twins.

West Denies Sam Look At Rushes

Roland West is establishing a precedent on the U. A. lot insofar as manhandling Big Chief Sam Goldwyn. Instead of taking orders from Sammy, Roland has evaded his domination by being very elusive and refusing to even let him look at the daily rushes. When one considers how hard it is for a director to get along with Goldwyn, it is easy to understand West's actions in this respect.

Para-Dreiser Tiff Just a Gag?

That Paramount-Dreiser battle over "American Tragedy" is beginning to look like a Weber and Fields stage mix-up. Lotta hard words and nasty looks, but all in fun.

Latest Dreiser gag is a printed pamphlet, setting forth why the burly author thinks Para has not done right by his story. Chief merit of stunt is no author ever thought of it before. Probably Sinclair Lewis is sore that his sparring partner beat him to it.

Only way to top gag is to stage public meeting between Schulberg and Dreiser, climaxing in set-to, a la Selznick-Brenon in former years.

How much all this hullabaloo will stimulate grosses on picture is something else.

Syracuse Bans Gangster Films; Theatres Warned

Syracuse, N. Y.—Mayor Rolland Maron has clamped the lid down tight on the exhibition of gangster films. Formal notification to all exhibitors of this city not to run them, has been issued.

Talking Picture Epics On Big Program

New York.—Talking Picture Epics are to release 18 features and 88 shorts during 1931-32.

Buzzell Starts Today

Eddie Buzzell starts "Blonde Pressure" at Columbia today. It's a short, with Buzzell in dual spot of producer and star.

Gertrude Short Bandaged

Gertrude Short is bandaged heavily, besides nursing a black eye, as result of closing scenes in RKO-Pathe comedy. In enacting a smashing finale, Miss Short became too realistic.

Seitz Company Back

George Seitz returned from week at sea with Columbia's "Then Hell Broke Loose" troupe. Company moves into studio for interiors.

Strauss Here For Six Months

Oscar Strauss arrived yesterday for six months stay on the coast. Composer will take free lance assignments, with first likely the music for Chevalier's next.

Strauss' currant visit is contrasted to former one, when Warners brought him here on expensive term during wave of filmusicals.

Block Booking

(Continued from Page 1)

tors can and will make more on their entire year's output by laying aside this method of booking pictures to the theatres.

Pettijohn pointed out that good pictures should have a longer run in theatres and the chief reason for exhibitors cutting short a successful run was because of the booking of other pictures that must be played, pictures they were forced to take in order to get the companies' product, pictures that week in and week out show a loss at the box-office. Pettijohn pointed out that it would be far better for all concerned for a producer-distributor to pocket $10,000 on the run of one picture, than $8,000 for the play of two.

The Hays right bower also told the members of local Hays group, that nothing but a panic could keep this block booking angle out of the Federal Courts, that the thing was as wide open as a cigar box for a legal attack and that the major companies had better start folding their tents on this idea before they were forced to do it.

This is the first time that block booking has ever been seriously discussed at a meeting "within" the industry. All other discussions were between distributors and exhibitors and legal heads of the industry fighting its legislation at Washington.

The fight on block booking started here in Hollywood will be carried to the executive heads of the major group in New York, either by Pettijohn or Hays himself. The handwriting is on the wall for this method and the proposition now is to show those in control of the industry that they are losing money keeping it alive.

'Bon Voyage' At Pathe

Harry Sweet starts "Bon Voyage," RKO-Pathe short today with Ed Kennedy, Florence Lake, Dot Farley and Billy Eugene. Sweet wrote the story.

CAN. FILM HEAD REPLIES TO MONOPOLY CHARGES

Toronto.—Colonel Cooper, President of the Motion Picture Distributors and Exhibitors of Canada, takes issue with the Dominion Government's charge of monopoly against various distributing firms and theatre chains, just filed after a lengthy investigation.

Col. Cooper's position is that Canada is practically the exclusive beneficiary of the film industry's activities in the Dominion, inasmuch as all positive film shown in Canadian theatres is printed in Canada, and ninety-four cents of every dollar taken in at the theatres is spent here.

Premier Ascheresu indicated today that the government would shortly formulate its plan of action with regard to the White report indicting the Canadian industry.

'Red' Grange Starts Aug. 3

Nat Levine will start production on "The Galloping Ghost," pigskin story, which will star "Red" Grange, August 3. Shooting at Tec-Art.

Myrna Loy At Radio

Myrna Loy moved over to Radio for spot in "Consolation Marriage."

THE Hollywood REPORTER

Vol. V. No. 22. Price 10c. TODAY'S FILM NEWS TODAY Thursday, July 9, 1931

BLOCK BOOKING ON PAN

Warners Sell D.B.H. to Original Owners

New York.—Warners closed a deal yesterday that returns the music firm of DeSylva, Brown and Henderson back to its original owners.

The new organization will be headed by Bobbie Crawford and Danny Winkler, with Buddy DeSylva, Lou Brown and Ray Henderson in the firm. The organization will release all the tunes created by this trio in addition to a catalogue from many other famous composers.

News In Color Next, Says Cohen

New York.—Paramount is planning a newsreel in color, says Emanuel Cohen. Only thing holding it up is speed of lab in getting out release prints. Cost still undetermined, too.

Fairbanks Silents For Sound Reissues

Douglas Fairbanks is planning to put sound and music on recut and revised versions of "Thief of Bagdad" and "Robin Hood," and reissue the two pictures in foreign countries. There is a chance that one or both will be offered to theatres in the United States.

No Branch Offices For Warner Equipment Firm

New York.—Warners have abandoned idea to establish branch offices for their subsidiary, Continental Theatre Supply. Plan now is to have most of purchasing done through Warners' purchasing department.

Vagabond Lover Finally Takes Yoke

New York.—Rudy Vallee is finally married. Bride is Fay Webb, former stock player at MGM and daughter of Chief of Police Clarence Webb of Santa Monica.

Gordon Leaves Fox

Leon Gordon, playwright recently signed on a term ticket as a writer at Fox, has been let out by that studio. It is understood Gordon received around $1,000 a week, but his story ideas did not fit into program.

Hays Office Urging Distribs to Drop this Form of Booking; Claim it Will Help Conditions

Block booking, long the subject of heavy debate between the distributor and exhibitor, a question that has been up before the legislative leaders at Washington several times, accordingly a matter of great importance to every individual in the industry, is up for airing in the inner circles of pictures for the first time.

At the producers' meeting held Tuesday, C. C. Pettijohn, chief aide to Will Hays, brought the matter before those assembled. First with the idea that sooner or later the Government was going to step in and put an end to it and, secondly, with the thought that producers and distribu-

(Continued on Page 4)

3 Million a Year Saved By Publix

New York.—Sam Katz, head of Publix Theatres, figures Fanchon and Marco will save them fifty per cent in the cost of their entertainment units, as compared with Publix' own expenditure for such units.

Saving to circuit of three million for the first year of F-M regime is Katz's estimate.

New Hope Seen For Industrial Films

With production of industrials on the skids for the past four months, several large corporations throughout the country are soliciting bids on future subjects to be made. Most of the specifications call for prices on both color and black and white film.

Eugene Zukor A Daddy

New York.—Eugene Zukor clicked in the role of daddy last Sunday when his wife presented him with a baby boy. Mother and child both doing well. Zukor was recently elected Commander of the Rankin Drew Post, American Legion.

W-W and Tiffany Combine Product

New York.—World-Wide and Tiffany product will be combined and marketed under the name of Tiffany. Decision reached today by company heads. Sono-Art will be used as trademark label for Weeks productions.

Claude Labelle Here

Claude LaBelle, dramatic editor of the San Francisco News, is doing Hollywood on a vacation. He was arm-in-arm with a former dramatic ed. of his paper yesterday—Irving Pichel.

H-F Deal on in New York; Await Franklin Arrival

New York.—Dave Bershon, Harold Robb and Ed Rowley are awaiting Harold Franklin's arrival here to launch big buying deal for Hughes-Franklin interests. Harold expected by end of week.

S.A. Money Shrinks 30%; Para Plans Sales Boost

New York—Thirty per cent shrinkage in value of money generally throughout South America is putting extra wrinkles in Paramount foreign executive brows. Now plan intensive drive to boost sales thirty per cent to break even.

Bill Mizner To Jim Tully

At Jack Dempsey's dinner the other night in Reno, Jim Tully hailed Wilson Mizner with the crack: "Hello, Bill! How's the Max Baer of humorists?" Said Bill to Jim: "I hear great things about you, Jim. Understand you are taking up bathing again."

Two Studios Battle For Leslie Howard

Both Metro-Goldwyn-Mayer and Paramount have locked horns in a battle for the services of Leslie Howard. MGM have Howard under contract at present with it ending in about two weeks. Paramount has stuck in a bid for his services on the expiration of the MGM ticket and MGM no-like-that and told them so. Paramount replied that Howard is as much their property as he is MGM's, due to his affiliation with a legitimate subsidiary of Paramount's.

Heyl Succeeds Abel

New York.—E. O. Heyl, former vice-president in charge of foreign affairs for RCA, succeeds Sydney E. Abel as vice-president and general manager.

CUTTERS, LAB WORKERS AGREE ON REP. BASIS

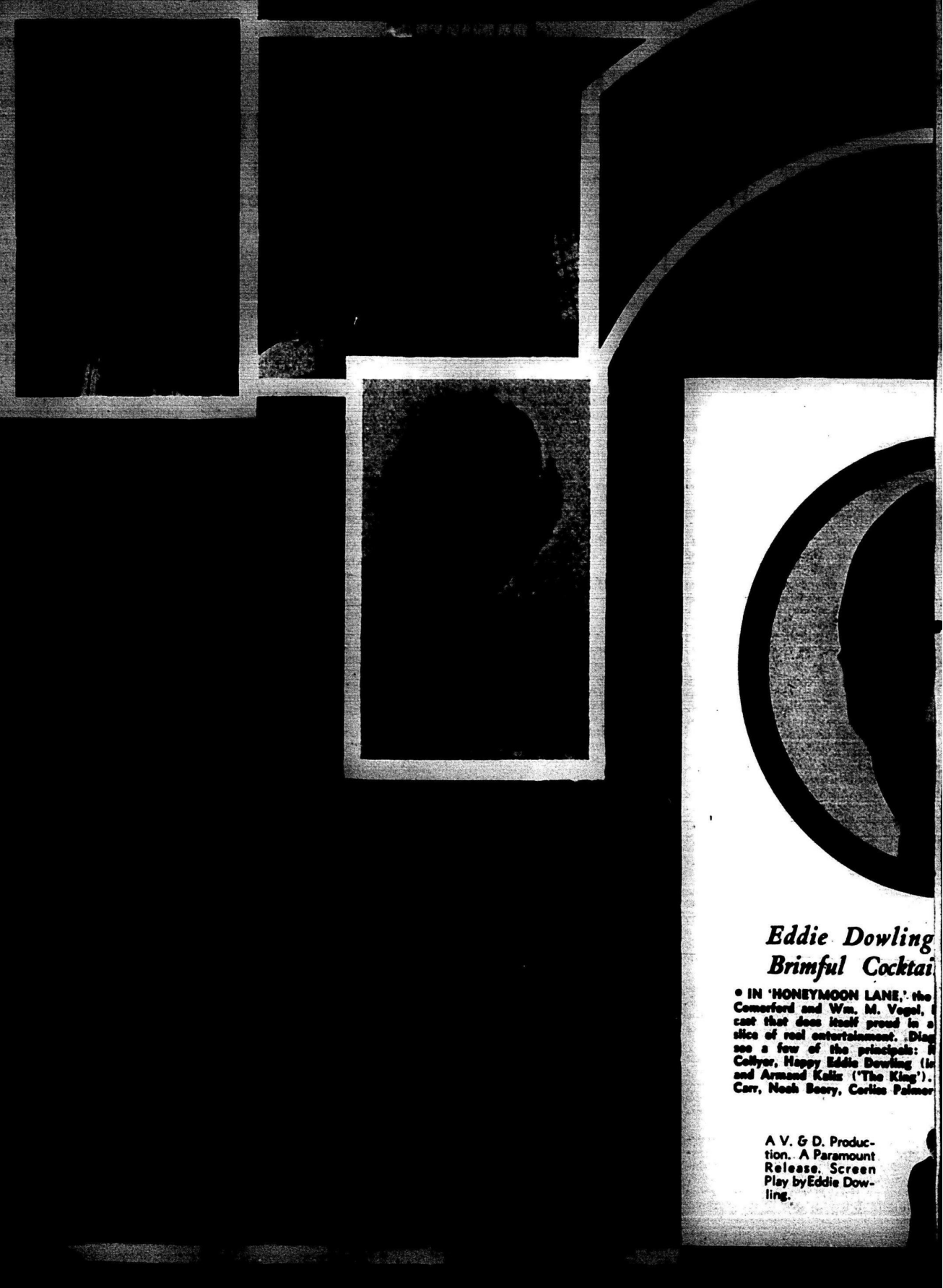
The recent move on the part of Fox studios to employ inexperienced help and college boys to replace veteran cutters who have spent years in learning their craft has speeded up matters in the unionizing of the cutters. They have ironed out several difficulties that have been hanging fire, among them equal representation on the executive board of the Laboratory Workers Union with which they will have to affiliate.

Equal representation will divide the present Laboratory branch of the I.A. T.S.E. into three groups of five each on the executive board. Cutters will be represented by three recognized skilled laboratory workers, two still photography developers or printers, two negative cutters and one still retoucher.

More than 80 per cent of the 350 skilled cutters and assistants have pledged their support to the new union and a committee is now working out the final details of organization, which will be completed within the next 30 days.

Jack Warner To Europe

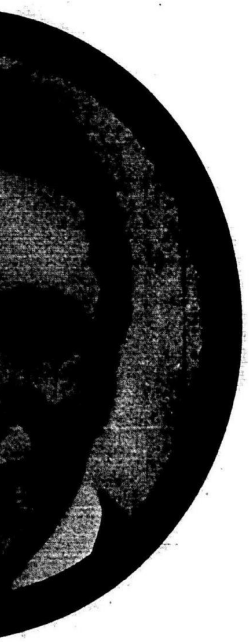
New York.—According to present plans, Jack Warner will sail for Europe July 18.



Eddie Dowling
Brimful Cocktai

• IN 'HONEYMOON LANE,' the
Comerford and Wm. M. Vogel,
cast that does itself proud in a
slice of real entertainment. Diag
see a few of the principals:
Collyer, Happy Eddie Dowling (i
and Armand Kaliz ('The King').
Carr, Noah Beery, Corliss Palmer

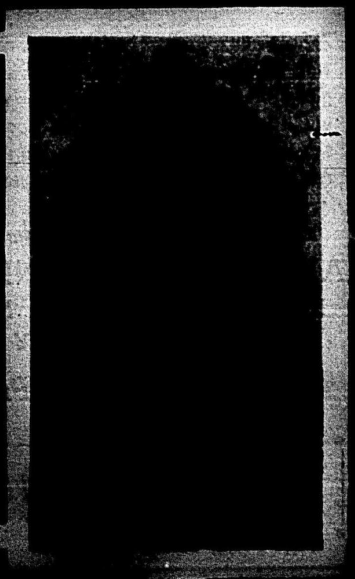
A V. & D. Production. A Paramount Release. Screen Play by Eddie Dowling.



ves Sparkling,
Health Laughs

t Picture presented by M. E.
rling heads a mighty all-star
me, laugh-provoking, dessert
otted across these pages you
y Dooley, Bewitching June
'Dynamite' Raymond Hatton,
re you may glimpse 'Mother'
Vales and George Ketsonares.

Directed by Wm. J. Craft. Supervised by Wm. M. Vogel and George W. Weeks.



HERE'S HOW

You Should Sell the Wholesome Laugh Values And Prestige Names With Hot Exploitation On—

'Honeymoon Lane'

Starring Eddie Dowling

● YE OLDE Showmen, who love their ballyhoos and touting, shouting exploitation will get a big kick out of 'Honeymoon Lane.' It is not the custom of this department to recommend much of this type of campaign, but this one is a natural down that groove.

Get out all of your tried and proven ideas . . dust off your sure-fire props and get them ready . . Honeymoon Lane can use and needs them all. The picture is hokum from start to finis . . darn pleasing and sure to satisfy . . and your approach should be in consistent tune with its theme.

Your cup is brimful of exploitation possibilities, as you shall soon see. Our suggestion is to go high, wide and fancy . . merely making sure that everything you do is dignified . . and not garish.

Just Barrels of Fun

—That's exactly what's awaiting you . . together with Oodles of Love . . Charming Romance and Comedy Romance . . when you see . .

Eddie Dowling

in

'HONEYMOON LANE'

A bulging carload of happiness . . chuckle-crammed full of novelty . . riotously funny with dish-washing gangsters . . musically sweet with just one song you'll hum a thousand times . . every ingredient of see it several times . . rather than once . . real entertainment . . that will make you want to

With a Startling All-Star Cast

RAY DOOLEY — JUNE COLLYER

RAYMOND HATTON — MARY CARR

NOAH BEERY

A Paramount Picture

Theatre Slug Here

● THE FIRST natural thing to do is to christen about three blocks fore and aft your theatre: "Honeymoon Lane." Maybe one block is enough . . maybe you can get away with the entire street. At any rate, do your level best to get the cooperation of your civic contacts and city officials toward this renaming of your street . . publicizing it plenty in advance . . and pulling a 'mighty' ceremony in conjunction with such an auspicious event.

The achievement of this should not be any too difficult, when it is considered that practically every merchant in the street (Honeymoon Lane) will profit by the gag, and should be more than willing to boost the idea.

If you haven't done it too recently, the title is made-to-order for a "stage wedding." Need we go into details? Every showman knows what this gag means at the box-office if properly handled. It links all the merchants on the "Lane" in prizes, window displays, ballyhoos, throw-aways, personal tour of the "Honeymoon Couple," cooperative newspaper ads, and what-not.

Furniture stores are available for tie-ups on furnishing the "Little White House," which is much talked about and twice sung about in the picture. Jewelry stores, of course, come in for the engagement and wedding ring, not forgetting novelty presents for the bride. You know the old set-up of two dolls dressed as bride and groom, displayed in the center of a large wedding ring . . it has many possibilities in windows and general displays.

Play all windows with plenty of stills. Better order four times or more your usual amount from the exchange . . and order early.

● THE NEWSPAPERS shouldn't be so difficult to handle, according to the size of your town. Every angle of newlyweds can be brought to bear. You might even get one newspaper to sponsor the wedding . . you to offer free tickets to every couple who take out a license to wed during the run of the picture. Details of this can be widely varied.

Your street ballys range from the newlywed car, dragging behind it old shoes, tin cans, etc. . . belittered with 'just married' signs, etc. . . to the walking couple, pulling comedy gags through pedestrian traffic.

Maybe a special 'Lovers' matinee will get you some extra dollars . . with a little side show reason for such a performance . . sponsored by those merchants highly interested in the 'marriageable age.'

Real estate concerns and 'own-your-own-home' organizations are easy meat for anything you suggest . . and what you suggest more than anything else, of course, is that they take newspaper space and cooperatively advertise your show along with their lots and homes.

● ANOTHER important exploitation link of your campaign has to do with cherry pies. 'Mother Murphy's' (Mary Carr) Cherry Pies play an exceedingly important part in the development of the plot of 'Honeymoon Lane.' It's a hot angle and offers many hot gags.

Every housewife is more or less secretly proud of her pie-baking ability. Cash in on it with a cherry-pie-baking contest, through the help of any house furnishing establishment, who deals in cooking ranges, etc.

The newspapers should collaborate here too, for there is the wonderful recipe of Mary Carr's on just how to bake one of those amazingly wonderful 'Honeymoon Lane Cherry Pies.' Here's the recipe:

1 qt. sour cherries
1 cupful granulated sugar
⅛ teaspoonful salt
A few drops extract of almond
3 tablespoonfuls flour
Pastry dough

Credits - Cast - Review

● LAST Week (Tuesday, June 30) the Hollywood Reporter reviewed 'Honeymoon Lane' under the heading: 'Pleasingly Full of Good Clean Fun—Dowling Clicks.' Below the credits is the lead paragraph of the review . .

A SONG-ART PICTURE

A Paramount Release

Direction ..... Wm. Craft
From the Play by ..... Eddie Dowling
Screen Play ..... Eddie Dowling and James E. Hanly
Adaptation and Continuity ..... Barney Sarecky and Jack Jevne
Photography ..... Gil Warrenton
Starring ..... Eddie Dowling
Cast: June Collyer, Ray Dooley, Raymond Hatton, Noah Beery, Mary Carr, Armand Kaliz, Adolph Millar, Lloyd Whitlock.

"Honeymoon Lane" brings the likable Eddie Dowling back to the screen after a long absence, in the type of thing that brought him stage fame, and will undoubtedly increase his popularity in the movies. Though a little long in preview form, this one promises to furnish an hour of delightful entertainment, when cut to suit. It's nice, clean fun—the story is flimsy, but the comedy is its main attraction and there's plenty of it—and supplied by experts.

A Hot Campaign

• 'HONEYMOON LANE' calls for just that . . a Hot Campaign of Exploitation and Plenty of It. Much credit for several suggestions on these pages is due Kathryn White's Publicity, whose angles are based upon thoro showmanship of the old school . . which, in this case, is the correct slant. The old-timers will have lotsa fun digging out their old gags for 'Honeymoon Lane' . . most of which will fit nicely.

There's lotsa room for big things . . which means lotsa dollars at the box-office . . if you give it all you've got in exploitation.

And . . in these hectic days . . a lotta ballyhoo might do some real wonders. At any rate, it can't hurt!

Directions: Line a pie-plate with the pastry dough. Mix together the sugar, salt and flour and spread half the quantity over the pastry dough. Wash and pit the cherries and fill the pie plate with them. Sprinkle the almond extract and remaining sugar mixture over the cherries. Wet the lower crust around the edge and put the upper crust into position. Bake in moderate oven for forty minutes.

The result of the above recipe is the "Why" answer of Kings and Crooks alike fighting for Mary Carr's 'Honeymoon Lane Cherry Pies.'

• EQUALLY IMPORTANT to general bally-exploitation is your taking advantage of the names and prestige behind the names of the important people connected with this Paramount Production.

In Eddie Dowling you have stage box-office, who, himself as an author, knows what is box-office. You know what he did in the picture 'Rainbow Man.' He's a wizard in making people happy, as evinced by his plays: 'Velvet Lady,' 'Cherry Blossoms,' 'Sally, Irene and Mary,' 'Sidewalks of New York' and others.

Play up June Collyer as 'The Personification of Romance' and you can not go wrong. She's just that. Ray Hatton is good for a laugh whenever he enters a scene. Brag about that. Noah Beery makes people happy by hating him. Eulogize this menace angle. And 'Mother' Mary Carr. Who doesn't love her? What a box-office name!

And then, Oh, Boy—Shout This One—Ray Dooley! If she'd only give herself up to the talkies entirely, she'd easily be the screen's greatest clown. But you've got her in 'Honeymoon Lane.' And that's that . . so bill her as a riot and you haven't said half of it.

• YOUR TRAILER will prove high-power, so be careful what you put in it. We hesitate to suggest your copy for the screen advance, because so much depends upon your clientele, but we are passing on to you herewith some suggestions already made:

Here comes a bubbling . . merry, chuckle-crammed story of young love . . that overcomes plotting and scheming and hate . . and circumstance . . You have asked for more laughs . . more charm . . more romance . . Here's the story with the answer to all those requests.

Not a musical comedy . . and yet there's a song in it . . just one . . and Oh! . . what a song . . you'll be humming it for weeks . .

Not a gang yarn . . and yet there are two tough mugs . . who'll make you split your sides laughing at them.

Not a sex film . . and yet there's a lotta love . . charming romance that will warm the cockles of your heart . .

All of which has to do with our next really great attraction . . Honeymoon Lane . . starring that lovable, laughable, happy-go-lucky, lover . . Eddie Dowling . . Broadway's greatest favorite . . supported by a cast that sounds unbelievable . . but it's true . . they're all in 'Honeymoon Lane' . .

Romantic, Lovely June Collyer . . Furiously Funny Raymond Hatton . . Side Splitting Ray Dooley . . The Screen's Best Loved Mother, Mary Carr . . The Screen's Most Hated Villain, Noah Beery . . and Armand Kaliz . . Gene Lewis . . Lloyd Whitlock . . and Carlisle Palmer!

The above should give you a general idea . . and now, our real suggestion is: write your own trailer copy with your own audience in mind.

• AND NOW for your newspaper copy . . the ads. Ticklish business this phase of your campaign. Maybe the less you say the better, leaving the exploitation and 'names' to do the real work: Again your clientele must be seriously considered . . as with your trailer.

To illustrate, however, here are some thoughts. . .

All's Swell That Ends Swell—and Oh!—what a swell ending to this joyous cocktail of happiness . . with all the real ingredients of entertainment . . Gangsters to be laughed at! . . Lovers you'll love! . . A Villain that'll make you happy—to hiss! . . A song that you'll hum and thrum! . . Chuckle-crammed full . . Bubbling over with Laffs! Laffs! and more Laffs!

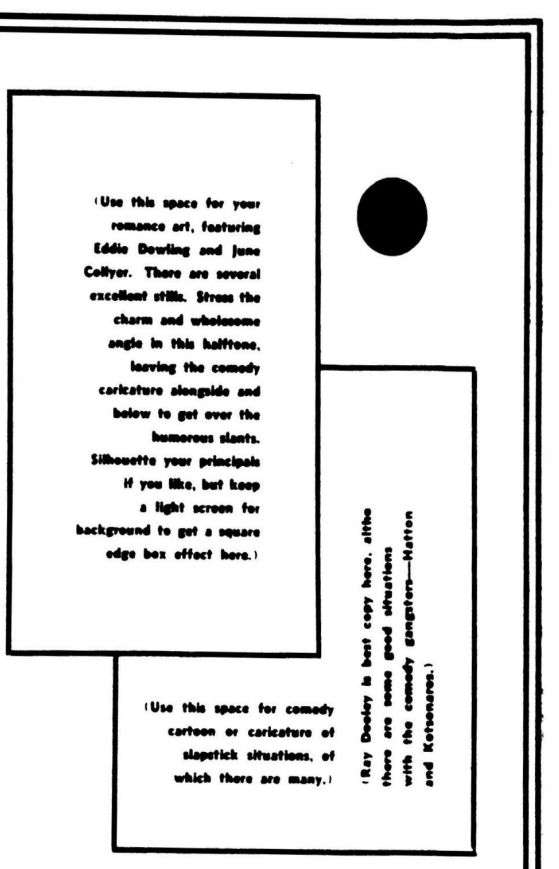
That, for general copy, without disclosing any part of the theme. If you want to give them a touch of that, here's an angle or two . .

A King He Was—A Handsome King—

And he sought peace and quiet . . rest and solitude . . and found himself surrounded by . . a riot of turmoil and laughter . . gamblers and gangsters . . lovers and newlyweds . . all fighting over Cherry Pie! . . and Health!

What Romance—What Lovers!

Bewitching, charming romance . . Laughable Romance . . one full of heart breaks and throbs . . one full of the Seven Year Itch . . A 'hiving' romance . . A girl, whom the fortune-teller told would meet her mate that week . . but forgot to tell her his name . . or what week . . You'll split your sides laughing at Ray Dooley scratching her way to love . . You'll suffer heart-aches yourself sympathizing with June Collyer who wanted so much . . that happy-go-lucky lover of lovers . . Eddie Dowling!



Bulging With Happiness!

—The Wholesome, Healthy Kind . . Bubbling One Moment with Chuckles . . Riotously Funny the Next with Screams and Roars . . All Because of Love . . Love Overriding the Plot of Scheming and Hate . . and Circumstance . . Speeding to the finish of 'All's Swell That Ends Swell' . . and Oh! What a 'Swell' Ending in . .

'HONEYMOON LANE'

Starring EDDIE DOWLING

With Ray Dooley — June Collyer

RAYMOND HATTON — NOAH BEERY

MARY CARR

(And Other Credits)

Theatre Slug Here

CLIFF P. BROUGHTON

Presents

A RALPH M. LIKE PRODUCTION

"The SKY SPIDER"

WHIRLWIND AIR SENSATION

Directed by RICHARD THORPE

Story by NORTON S. PARKER

Featuring Glenn Tryon, Beryl Mercer, Pat O'Malley, William Desmond, Blanche Mehaffey, and Philo McCullough

●

COMING ATTRACTIONS

"BIG CITY COP"
"HELL'S HEADQUARTERS"
"ANYBODY'S BLONDE"
"TEMPTATION'S WORKSHOP"
"DOCKS OF SAN FRANCISCO"
"PASSPORT TO PARADISE"
"DESTRUCTION'S TRAP"
"THE GORILLA SHIP"

"SIDE DOORS"
"SANDY OF THE SECRET SERVICE"
"WRACK AND RUIN"
"DYNAMITE DENNY"
"TRAPPED IN TIA JUANA"
"BEHIND STONE WALLS"
"CHINATOWN AFTER DARK"
"WIDOW IN SCARLET"

"RIFF RAFF"
"THE FLOP HOUSE"
"DRAGNET PATROL"
"SALLY OF THE SUBWAY"
"HAWK OF THE YUKON"
"DEVIL'S TATTOO"
"FOAMING BARRIERS"

●

Address ACTION PICTURES, INC., *Ltd.*

4376 SUNSET DRIVE HOLLYWOOD, CALIFORNIA

'GUILTY HANDS' GOOD B. O. 'MERELY MARY ANN' A HIT

Van Dyke Steps Further to Front

"GUILTY HANDS"
Metro-Goldwyn-Mayer

Direction .....W. S. Van Dyke
Story and Dialogue.....Bayard Veiller
Art Direction.....Cedric Gibbons
Sound .....Douglas Shearer
Photography .....Merritt G. Gerstad

The Cast: Lionel Barrymore, Kay Francis, Madge Evans, William Bakewell, C. Aubrey Smith, Forrester Harvey, Charles Crockett, Henry Barrows, Alan Mowbray.

Drawing-room homicide with its lighter and gayer aspects in the foreground is the theme of this divertissement.

There is no guessing as to who murdered the host at the ritzy island estate.

You know all along that the old show-stealer Lionel Barrymore did it but the guests at the house party juggle their suspicions quite some time before the denouement.

It's difficult to evaluate anything in which the Messrs. Barrymore appear. Each has that uncanny faculty of being able to read from a Sears-Roebuck catalogue and make it sound like high-toned and expensive entertainment.

However, we critics must not shirk the difficult things of our position so we go on to say that the older Barrymore boy is the number one vegetable of this salad.

He plays a retired district attorney, saving as many people from the electric chair as he used to send there.

Imagine his situation when he finds that the most dissolute, lecherous, unprincipled, unscrupulous, contemptible, pusillanimous, and incidentally the richest of his clients, is nefariously scheming to marry his darling daughter, done by Madge Evans.

To save daughter from a horrible fate, whose advance descriptions fail to move her, he neatly murders the client, providing with the aid of a phonograph turntable and an electric lamp, an ingenious alibi for himself.

The client has a string of fancy women, whom he is paying off at the rate of $5000 each and upwards against his wedding day, but only the queen of the lot, Kay Francis, is there for the fatal dinner.

She suspects Barrymore. The best part of the picture is when he gives her a sales talk not to expose him, showing her how he could fasten the crime on her. At this point Barrymore romps away with the picture.

Things look bad for him as everybody, including the police, are gathered around the corpse, which conveniently develops an extraordinary case of rigor mortis, the contracting fingers firing a shot that ends the slayer.

Pretty thin, you say? Well, the audience seemed to like it. Maybe this description is poorly done.

The picture is well mounted and photographed. Director Van Dyke has worked in some novelties in the telling of the story, a particularly good trick shot at the opening.

With what's left for them after Barrymore gets through, the rest of the cast do fairly well. Polly Moran is in it, for one scream and about five lines. William Bakewell as the juvenile love interest kicks a tree to register disgust. This is all he has to do, outside of a short necking scene with Madge Evans, to sustain the "love interest."

Exhibitors should find this one easy to put over. It is different from the run of murder mystery pictures and with the Barrymore name for a draw should warm up the box-office cash registers.

The Jinx Villa

Since the day when this column printed the Lowdown on the jinx villa in Hollywood, over thirty uphappily married couples telephoned the office requesting the address.

Rogers As M. C. Is NBC Plan

New York.—Charles "Buddy" Rogers, supported by a band, will act as master of ceremonies at the opening of the New Yorker Hotel, October 1, if the motion picture star accepts the NBC offer of thirty-five hundred a week upon the expiration of his Paramount contract.

Negotiations are still going on between the actor and the broadcasting company.

Next Hoot Gibson Starts July 14

M. H. Hoffman, Jr. will start shooting on the third Hoot Gibson western July 14., Lina Basquette has the feminine lead. Otto Brower to direct. Title is "The Hard Hombre." Allied release.

Seiter Seeks Sites

William Seiter leaves today to visit various points in Southern California in search of suitable location spots for his next directorial effort, "Other Peoples' Business," for Radio. Camera work to start July 20.

Notre Dame Team Strengthened For 'U'

Two new players have been added to the Notre Dame football team, due to arrive here July 20 to participate in Universal's feature production, "Spirit of Notre Dame." This will bring the total up to 14 players being brought here for the picture. The additions are Chilly Walsh and Art McMahon.

Shapiro Exchanges For Educational

New York.—William Shapiro has combined his six exchanges with those of Tiffany-Educational through a deal just consummated with Earl Hammons.

Gaynor-Farrell Never Better

"MERELY MARY ANN"
Fox

Direction .....Henry King
From play by.....Israel Zangwell
Screen play by.....Jules Furthman
Photographed by.....John Seitz
Starring Janet Gaynor and Charles Farrell.
Cast: Beryl Mercer, G. P. Huntley, Jr., Harry Rosenthal, J. M. Kerrigan, Lorna Balfour, Arnold Lucy, Tom Whitely.

Does the public want and like that Gaynor-Farrell combination — and HOW. In reuniting this popular duo Fox has a tremendous box-office attraction in "Merely Mary Ann."

Miss Gaynor's personality never gleams more brightly than when surrounded by rags and poverty. She is never more appealing or wistful than as the target of sharp tongues and harsh treatment.

"Merely Mary Ann" is ideally suited to her, while Farrell has the romantic role of a struggling young composer who has known better days. He is the handsome prince who rescues the slavey and turns her into a lovely princess.

The most decided fairy-tale type of plot but—and here is where Fox has shown particularly good judgment—it is most emphatically just what the public has indicated it wants and expects from the two stars.

Beryl Mercer gives a striking performance as the London boarding-house keeper. Her part is one of the rich ones of the play.

New production reveals that the current trend is toward the introduction of more musical moments on the screen. "Merely Mary Ann" has several, and while there are some that can be deleted without any regret, others, such as the orchestration during the finale of the play, added materially to the beauty of the film.

Adapted from the stage play, "Merely Mary Ann" is the simple little story of an orphan girl who is placed in a poor-class boarding-house by the well-meaning curate of her parish. Here she slaves from sun-up until late at night. The only spot of beauty in her life is a tiny canary bird until the young musician begins to notice her.

An idealist, he is starving to death because he cannot bear to write his music to suit the modern conception of melody.

Slowly the wistful charm of the slavey serving him so faithfully and lovingly is realized, and through this realization comes a broadening of his spirit. He becomes less selfish in his outlook and finally, touched by the pathetic plight of the girl who is little more than a child, he tells her he will take her with him when he is rich.

They run away together then to a cottage by the sea where both are happy until their former landlady and mistress appears with a curate, to tell the girl she is a great heiress. While she begs to be allowed to continue her role as his housekeeper, the boy persuades her she must leave him. During the bitter hours of loneliness caused by her absence he writes a musical play based on his own romance with the servant girl, and at its opening night the two are reunited.

It is all very sentimental, and romantic, but the entire play is enlivened with merry humor and the grand trouping of Miss Mercer.

Tag this one as sure-fire. It will draw because of Gaynor and Farrell and the picture will send them out talking. Book it and be glad of the opportunity to get it, for healthy business will be the result.

Authors' League Balks Publishers

New York.—The Authors' League of America has showed its teeth to such good effect since it became known that the book publishers were scheming to cut themselves in an authors' motion picture rights' melons, that the publishers are now looking for a new way to make the idea stick.

They still think it's a good gag, provided they can cash in without starting a revolution.

Wampas Nite For Smith At Chinese

Wampas are staging special tribute night for Pete Smith at the Chinese Thursday, with members plugging for big turnout. Event will honor Pete's initial dialogue effort, "Wild and Woolly," which is on the bill.

Rasty Wright announces free list is suspended for the night, so he can get chance to collect money from the press agents.

'Sky Devils' To Re-Start

Resumption of the picture "Sky Devils," will probably start within two weeks. Script on this Caddo picture is being polished up since halt in shooting several weeks ago. Tom Buckingham will direct, with Milestone acting in a supervisory capacity.

Lubitsch To Supervise Chevalier's Next

Ernst Lubitsch will supervise Chevalier's next feature for Para when the French comedian returns in the fall. Another director will handle the megaphone on the production.

'Graft' Behind Schedule

What with sea fog during the morning on location, and the necessity for various retakes, Christy Cabanne is several days behind schedule on "Graft," the picture he is directing at Universal, with Sam Bischoff supervising.

Theatre Chains

(Continued from Page 1)

been particularly heavy over a period of four years. The contention of the Federal experts is that no such depreciation as the theatre chains have been writing off would actually occur in ten years.

If the findings of the government agents bear out their preliminary attitude, there is likely to be a sweeping revision of a lot of corporation tax statements in favor of Uncle Sam.

THE HOLLYWOOD REPORTER

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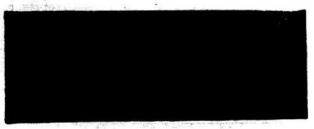

Ed Lowe's day of "rest" at the beach is really the height of something or other. From the way he goes at that swimming, tennis, sprinting and "leaping" on Sundays, we judge that he must be making pictures during the week just for relaxation!

●

What Sylvia has to say about Ina Claire in this week's Liberty about "taking ten pounds off her," "big breakfasts" and "being high-hat" is rather exaggerated. The lowdown is that La Claire was never more than "five pounds over" in her life; never eats breakfast, and greeted the maligning masseuse with open arms and IN her own terms!

●

The reputation of an exotic stage star, recently turned picture actress may be questioned—but surely not her sense of humor—it's devastating! Not long ago she and a well known actor who is married, were aflame. While the affair was at its most hectic point, they were both invited to the same party. The actor's wife came with him. "Now that," said the actress the next day, "was where SHE cheapened herself!"

A. P. Younger, now under contract as a writer to MGM, has threatened to bring an injunction against Tiffany Productions for the use of his name as author of "Morals For Women." Younger claims he had nothing whatsoever to do with the story.

●

Public Notice: Jimmy Starr wants it known that his wife is away and he's free nights—CRestview 5541.

●

'Way Down East' Revival With Sound

Albert Grey has completed sound effect and musical synchronization for D. W. Griffith's "Way Down East," with results reported highly satisfactory. Picture will be released in Los Angeles shortly.

Bradley King Returning

New York.—Bradley King has finished work on "Wild Beauty" which will star Nancy Carroll under the direction of Lothar Mendes and will return to Hollywood.

'DADDY LONGLEGS' LEADS FIELD DURING BLUE JUNE

(Continued from Page 1)

losing less money than the 14 or 15 others that were given any consideration in the poll as sent in by the exhibs.

"Daddy Long Legs" ran away from the field. It topped every picture in every spot and was the only bright ray of sunshine the key run houses had during the month. "Smart Money" clicked in with good grosses in 85 per cent of the spots shown, as did "Free Soul," "Laughing Sinners" and "Five and Ten" were the best of a bad lot, but we doubt if all the business were totaled, these two would be lucky to break even when matched with the overhead in the theatres they played.

The most interesting phase of the study of June's box-office is that the "Five Best Bets for May" continued to do just as big business during their second month, eclipsing in many cases even the best records of "Smart Money" and "Free Soul."

There were almost a score of real disappointments in the June premieres. Probably the most notable nose-divers were "Gold Dust Gerty" (WB), "Just a Gigolo" (MGM), and "I Take This Woman" (Para).

Others, almost as bad from the box-office slant, were: "Always Good-Bye" (Fox), "The Maltese Falcon" (WB), "Big Business Girl" (FN), "Never the Twain Shall Meet" (MGM), and "Annabelle's Affairs" (Fox).

"The Vice Squad" (Para) clicked a bit here and there above average, but not enough to show any class.

The survey shows no special section any worse than another. All communities seem to have suffered the same sickness. "Daddy Long Legs" was just as big one place as another, and that meant everywhere. "Gold Dust Gerty" was just as big a disappointment one place as another, and that meant everywhere.

And there you are—as far as June is concerned.

Still Testing For Second Fem Role In 'Scarface'

Contrary to reports, Polly Ann Young, eldest of the Young sisters, has not been signed by Howard Hughes for one of the feminine roles in "Scarface." Studio is daily testing for the part.

Karen Morley has the leading fem part as the gangster's sister. Howard Hawks' shooting schedule does not call for the other girl for several days, by which time studio will have made a selection.

Mitchell's Silent Camera

The Mitchell Camera Company stole a march on Bell and Howell with a new silent camera, which they have been working on for some time, but when they learned Bell and Howell were about to file patent papers on a similar process, Mitchell stepped in and beat them to it.

Lubitsch On Air

First appearance of Ernst Lubitsch on the air occurred last night, when Jimmy Starr interviewed the director over KNX.

Now The Horses!

Changing names has become rather popular since vogue of numerology, but latest gag tops 'em all.

RKO-Pathe secured numerologist to dope out proper handle for horse to be used by Tom Keene in series of westerns. After sufficient shuffling of the numbers, expert gave the horse the most unusual name of "Flash."

No Depression For Screen Scribes

The latest check on the number of writers engaged by the major studios in Hollywood shows a total of 238, MGM topping the list with a total of 65. Paramount follows closely with 51; Fox, 30; Radio, 19; Universal, 16; Warner-First National, 11; RKO-Pathe, 19; Columbia, 9; United Artists, 5; Caddo, 6; and Tiffany, 5.

Klein Moving To Paris

Edward L. Klein, film importer and exporter, is planning to shift the center of his operations from New York to Europe. He will operate from Paris as his headquarters while continuing to maintain representation in America. Klein is a firm believer in the future of multi-lingual pictures, which is apparently a principal motive for his transatlantic move.

Tala Birell Here

Tala Birell, blonde Viennese, has arrived from Austria under her contract with Universal. The youthful player signed last winter with "U" while appearing in the German version of "Boudoir Diplomat." Her first assignment has not been announced.

Para's N. Y. Studio

(Continued from Page 1)

making the year's program of 70 releases.

First picture switched to eastern production will be Tallulah Bankhead's starring picture, "Woman In the Case," which Lothar Mendes will direct. Screen play was prepared at this end when picture was originally set to be made here. The move of this one will be followed by others almost immediately.

Schulberg Denies Need of L. I. Studio For Overflow

Denial that Paramount-Publix would keep the Astoria, Long Island, studio of the company open to take care of the overflow from the West Coast plant was made yesterday by B. P. Schulberg, general manager of production.

Schulberg scouted the idea that seventy features, as called for by the company's program, was too heavy a load for the Melrose Avenue studio to handle.

First Mix Story Problem At "U"

Sam Bischoff's principal worry at Universal these days is finding the right western story for the first of the series of Tom Mix pictures he is supervising for "U."

Sam is digging into the Universal story archives with one hand and thumbing over new material with the other, but he's still looking for the yarn he wants to fit the opening number.

Kids Will Star In Writer-Wampas Show

The Writers-Wampas benefit show Sunday at the Hollywood Playhouse for benefit of needy children will present most of the film kid stars. Among those set are Jackie Cooper, Mary Ann Jackson, Billy Seay, Jackie Searl, Mitzi Green, Dick Winslow, Irene Franklin, Nanci Price, Chief Willow Bird Lustig, the magician, Rennie Renfro's famous dogs, and Leon Janney.

Radio Spots Songs In Current Pictures

With the return of music to the screen, Radio is spotting songs in two of its current productions.

Max Steiner is composing a special number for "Are These Our Children?" and yesterday finished "Consolation" which Irene Dunne will sing in "Consolation Marriage." Miles Connolly wrote the lyrics for the latter.

Eddie Quillan Still Ill

Delay in Eddie Quillan's return to RKO-Pathe has further held up production on "Eddie Cuts In." Quillan became ill from ptomaine first part of last week and shooting ceased on picture. He was expected to return to work last Monday, but has not fully regained his health as yet.

Two Okayed At MGM

Next two pictures to go before the MGM cameras are "Boarding School," which Harry Poilard will direct, and "The New Adventures of Get-Rich-Quick Wallingford" (shooting caption) to star William Haines, with Sam Wood directing.

Millard With Garbo

Metro-Goldwyn-Mayer has signed Helene Millard for the role of Clark Gable's bride in "Susan Lenox, Her Fall and Rise," which stars Greta Garbo with Robert Z. Leonard directing.

Another Switch In 'Heaven On Earth'

Madame Sul Te Wan, w. k. colored actress, has been engaged by Universal to replace Louize Beavers in the cast of "Heaven on Earth." A previous engagement by RKO-Pathe for the services of Miss Beavers in "Sundown Trail" forced the switch.

Burr To Start Work On 'Torchy' Series

C. C. Burr will start work on the first of his "Torchy" comedy shorts next week at Tec-Art with Ray Cook featured. Series will be released through Educational.

THE Hollywood REPORTER

Vol. V. No. 21. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, July 8, 1931

FIVE BEST FOR JUNE

Business In Theatre During Last Month At Lowest Ebb. "Daddy Long Legs" The Best

With all the reports in from first run exhibitors throughout the country reporting on business done during the month of June, there is hardly a doubt but what June of 1931 will go down in history as the blue month of all time insofar as the box-office is concerned.

The five best pictures of the month from a money point of view are: "Daddy Long Legs," Fox; "Smart Money," Warners; "Free Soul," MGM; "Laughing Sinners," MGM; "Five and Ten," MGM.

Getting down to cases, there were no five best, there were just three that really made money in theatres, the last two on our list stood out in

(Continued on Page 2)

◆ AS YEARS go on in this business it becomes more and more evident that poor Mr. Exhibitor will continue to chase the cooperation rainbow he has been trying to tag since the inception of the business. In no other business in the universe is a consumer accorded such treatment from the manufacturer as does the distributor hand out to the theatre owner.

•

Right at the time when producers and distributors are yelling the longest and loudest about some kind of a depression, along steps Mr. Distributor with demands in percentage and straight rentals for his product that were never before approached in the amount the exhibitor is asked to meet.

•

The exhibitor is given no consideration. He is given nothing for the flops of last year, pictures that had him working eighteen hours a day in an effort to devise some way to meet his expenses. Mr. Distributor does not come in with his hat in his hand, apologize for last year's lemons and make an offer to cut the percentage or straight rental. He does not tell them that economies have been worked out in the studios for enabling his organization to give the theatre a better picture at a smaller negative cost. But he does bounce in, hat on a slant and unfolds his demands. "Last year is gone, Mr. Showman, this is another year—we have the greatest lineup of attractions our company has ever turned out and we HAVE to get more dough for them, etc. etc."

•

Judging by reports coming in from many sections of the country, Mr. Distributor is being shown the door and asked to come back when he has fully regained his senses. And it is as it should be. Production, distribution and exhibition must work hand in hand if our industry is to continue. There must be cooperation up and down the line. There must be give and take, and now is the time for distributors to realize this. Last year theatres were whipped almost to oblivion. Another year such as the one just past would mean certain destruction for hundreds of exhibitors.

RKO Deal Set For Fox N.Y. Houses

New York.—The Radio-Keith-Orpheum deal to take over seven Fox theatres in Greater New York on a lease is all set for signing.

It is understood that RKO guarantees Fox a weekly profit from each house under the terms of the agreement. The deal is a part of the Fox move to unload many of its present theatrical holdings in the city, in one way or another.

Sutherland Assigned 'Queer People' By Hughes

Edward Sutherland will be the director on the Howard Hughes production of "Queer People" in place of Leo McCarey, who was originally scheduled to direct the yarn.

Marcus Due Tomorrow

Lee Marcus, RKO-Pathe president, arrives here tomorrow for week's survey of local plant and conferences with Charles Rogers. In returning East, Marcus will swing through various exchange centers to contact company branch managers.

Paris Beckons Roxy

New York.—S. L. Rothafel will sail for Paris and other European points July 20. No definite business reason for the trip was admitted by Roxy.

RKO Reported After Wanger

New York.—It is rumored here, without confirmation, that Walter Wanger and Radio-Keith-Orpheum have been talking a deal with Wanger to go to Hollywood to assume the duties now being handled by J. I. Schnitzer. The chatter runs that Schnitzer will not return to Hollywood, and may take over his old desk in the home office.

Laemmle Sr. To New York

Carl Laemle, Sr. will leave the early part of next week for New York, where he will decide whether to make his annual trip to Laupheim.

Hays Aides Eastbound

C. C. Pettijohn left for New York last night, after two weeks in town.

Carl Milliken, another Hays' aide, is set to follow Pettijohn east Friday.

THEATRE CHAINS IN U.S. TAX DEDUCTION PROBE

New York.—An unusual number of government tax agents have made their appearance here recently, and they are spending their time checking up on the sound equipment in metropolitan theatres, particularly circuit-owned houses.

Inquiry as to the reason for the investigation develops the assertion, on the part of the agents, that large chains like Paramount-Publix and other circuits, have been charging off what the Government considers an abnormal amount for depreciation on their sound equipment. These charges have

(Continued on Page 3)

They Kiss and Make Up

Sam Goldwyn walked past Doug Fairbanks' office yesterday, with Doug hailing Sammy. Latter's face beamed as the star walked towards him.

Before Doug could say a word, Sam exclaimed: "You ain't mad at me no more—yes," and walked Doug down the studio street with his arm around Fairbanks' shoulders.

Para's N.Y. Studio Will Not Close

New York.—Paramount has again reversed itself. The company's Eastern studios will not be closed to feature production as was first intended, but will turn out at least 15 pictures on next season's program.

Decision to keep certain amount of production in New York was reached by officials after fear was expressed that the coast plant could not successfully absorb entire responsibility for

(Continued on Page 2)

League of Nations Offers Picture Award

New York.—The League of Nations will soon make known all details of a plan to offer an award of $35,000 for the production of the best picture on the subject of international pacificism.

Schenck Going Abroad Without Arthur Kelly

New York.—Joseph Schenck is sailing alone tonight. Arthur Kelly was to have gone with him but had to remain here for a few days to clear up some United Artists matters.

Jacques Feyder To Europe

Jacques Feyder, MGM director, has obtained a leave of absence from the company to go to Europe for three months. He may do an outside picture in Paris.

THE REPORTER

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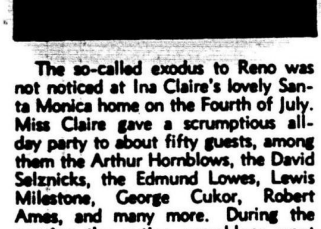

The so-called exodus to Reno was not noticed at Ina Claire's lovely Santa Monica home on the Fourth of July. Miss Claire gave a scrumptious all-day party to about fifty guests, among them the Arthur Hornblows, the David Selznicks, the Edmund Lowes, Lewis Milestone, George Cukor, Robert Ames, and many more. During the evening the entire assemblage went to the Selznick home nearby for fireworks—and that display was something to write home about.

●

The Ralph Blums (Carmel Myers) kept open house over the week-end at Santa Monica, while the Edmund Lowes (Lilyan Tashman) entertained a small group in a big way at Malibu. Up to their necks in beautiful furnishings, food and gayety were Ina Claire, Mr. and Mrs. Lionel Barrymore, the Richard Wallaces, the Edwin Knopfs, Andy Lawlor, Eddie Cantor, Ethel Sutherland, Julie Hornblow and George Cukor, (he's just EVERYWHERE!) and a few others.

●

Buddy Rogers gave a big party the other night, at which a clairvoyant entertained during the course of the evening. Everyone was skeptical at first, but the fellow startled them before the festivities were over. Particularly the wife of a well known director, who the very next day found herself in the center of a situation which the seer had predicted word for word. Imagine!

●

There is now a lovely piece of lattice work about ten feet high at one end of the Fairbanks-Pickford strip of beach at Santa Monica. It's very pretty, being painted a simply fascinating shade of green. And it gives its owners a lot of extra privacy too. AND it also gives every house to the left of it a beautiful view—of the FENCE!

●

Ann Harding discovered to her surprise that she and her husband, Harry Bannister had a double who attended the Reno fight. The actress was listening to the broadcast of the fight from her Hollywoodland home when the announcer boasted with considerable enthusiasm that Ann Harding and Harry Bannister were entering the arena.

MGM TRADES SCHOOL FOR LOT EMPLOYEES

Upon recommendation of MGM's House of Representatives, the studio will likely expand the idea of giving employees in various mechanical departments opportunity for schooling in their particular trades.

The company's carpenter shop, inaugurated the stunt some months ago, giving those employed opportunity to progress in their trade through night instruction in higher branches of carpentry as particularly applied to requirements of a studio. Classes were highly successful, with several employees now laid off still continuing lessons for personal betterment.

The Congress urged MGM executives to spread the idea to every mechanical department where there is opportunity to advance the efficiency and wages of employees.

Big Berlin House Closes Its Doors

Berlin.—The big UFA theatre, the Universum, was forced to close its doors due to lack of drawing attractions. The house was one of the best drawing theatres in Germany and its close throws a pall over producing and exhibition circles.

The studio situation is in the dumps. Three weeks ago cameras started to grind, today they are silent. No one seems to know when they will start again.

Lynda Watkins As 'Sob Sister' Fox

Lynda Watkins has been assigned the feminine lead in the Fox production of "Sob Sister" written by Mildred Gilman. Direction by Alfred Santell with James Dunn in the male lead.

Publix Out of Roanoke

Roanoke, Va.—The Elks Club have decided not to go through with the building of a six-story office building and 2500 seat theatre that was to be leased to Publix. This deal has been on and off for the last year and is now definitely off.

With Publix out, this leaves the town in the hands of Elmore Heins, insofar as a first run house is concerned.

France Open

(Continued from Page 1)

with the cry "unless we can have American pictures, we will have to close our theatres."

In a check-up of various major producers yesterday it was found that all were informed of the French open market and acknowledged that plans were being devised to take advantage of the free entry; but what would be made and how it would be made, for French audiences, was a question left unanswered.

It is expected that the German kontingent will go the same as the French quota within a very short time, and for the same reason that the French authorities were forced to act.

Where Is Tamar?

The Examiner's "information wanted" column Sunday ran this item:

"$10 REWARD for residence address of Tamar Lane; formerly 7556 Melrose avenue. Call WA. 1870.

Italy-Germany At Work on Film Deal

Rome.—The Cines Pittaluga, the largest producer - distributor - theatre owner in Italy is trying to work out a big deal with UFA of Germany for an interchange of productions, etc., that may have a great effect on the productions of the two countries.

Mexican Co. To Film Gamboa's 'Santa'

Mexico City.—The Frederico Gamboa book and play "Santa" will be made into a motion picture by a company recently organized here. Lupita Tovar has been engaged for the feminine lead. It will be entirely in Spanish.

'U' Drops Two Houses

Indianapolis.—Universal has dropped two theatres here, the Granada and Rivoli, to Fountain Square Theatre Corp. The houses have been operated by a subsidiary company. Harry Rathner and Charles Byrne of Universal consummated the deal with Messrs. Goulden, Sagalowsky, Horowitz and Kane of the Fountain Square Corp. Granada and Rivoli will be remodeled for September opening.

Anita Louise Spotted

Anita Louise gets assignment in Radio's "Other People's Business," which will star Seth Parker and his radio gang.

'Silver City' For Fox

Fox will do a picture titled "Silver City" from an original by Al Cohn. Irving Cummings will direct. It is scheduled as a sequel to "In Old Arizona."

Exhib Percentage

(Continued from Page 1)

The exhib resolution reads as follows:

"That we, the members of the Motion Picture Theatre Owners of Maryland, are opposed to playing pictures on a percentage basis. Any member violating this ruling shall be fined or suspended at the discretion of the board of directors."

All companies, excepting Metro and Paramount, are selling to residential exhibitors for the coming season, it is understood. Those companies that have already sold their product are Fox-RKO, Warner-First National, Columbia and Universal. United Artists has not started to sell up to this writing.

'Monte Carlo' A Hit In Berlin

Berlin.—The Paramount production of "Monte Carlo" looks good for a hit business here at the Gloria Palast. The local press gave it good reviews and audiences seem to like it a bit better. However, this Lubitsch picture will not measure up to the business done by "The Love Parade."

Metro-Goldwyn-Mayer's "The Big House" picked up sufficiently for the theatre to hold it over a second week.

"Rango" is doing O. K. and looks good for at least three weeks.

Mervyn LeRoy Back From Nebraska

Director Mervyn LeRoy and Warner-First National's "Local Boy Makes Good" company, which stars Joe E. Brown, arrive today from Lincoln, Nebraska, where the unit traveled to shoot scenes at the A. A. U. track meet.

According to reports, weather conditions prevented the troupe from obtaining desired material. Plans for shooting the track footage will be determined upon LeRoy's return.

No Features For Warner Eastern Studio

Brooklyn.—Sam Sax states that all the stages of the Flatbush plant of Warners will be taken up by short reels his organization is making for the company and no feature length pictures will see production there.

Production starts here on the 1931-32 program July 27 with "Lucky Thirteen" the first to get on the stages.

Date Still Pending On Writer-Producer Confab

Although committee of writers has notified producers they are ready to talk over recommendations of writers for betterment of conditions and pictures, definite date has not yet been set. It is expected that producers will take definite action at today's meeting of Producers' Association.

Cosmos Producing Short Series Easy

New York.—Cosmos Films have started a series of shorts starring Bud Pollard at the Metropolitan Studios in Fort Lee.

Percival Elected Head Of Scenic Artists

New York.—Walter Percival was elected president of the Scenic Artists Association in a vote cast last Friday.

Tradeviews

(Continued from Page 1)

spondent CERTAINLY KNOWS what he is talking about and when he says "IT IS NOT LOWER PRICES THAT MOVIE FANS WANT—THEY WANT GOOD PICTURES" it throws a large monkey-wrench into the works. [illegible] some producers and distributors are figuring that conditions will ease up a bit after Labor Day and with the condition, picture money will ease also. If this exhibitor is right, as we feel that he is, nothing but good pictures will change our situation.

THE Hollywood REPORTER

Vol. V. No. 20. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, July 7, 1931

THE BIG PUSH TO PARIS

With Bars Let Down on Amer. Pictures Local Studios Switch Plan With Eye on that Market

Paris—The French Under-Secretary of Fine Arts yesterday signed the new bill of regulations for the free entry of all motion pictures from countries that accord French productions the same treatment. With this signature the new regulation goes into effect July 15, thereby annulling all the old licensing plans.

With the French market wide open to American productions, local producers were busy yesterday tabulating instructions coming over the phone from New York offices regarding shooting for that market.

This new French regulation has come as a result of a demand on the part of the theatre owners of France

(Continued on Page 2)

◆ YESTERDAY we had a letter from one of the smartest exhibitors in the motion picture business. A theatre owner born in the show business, accordingly a showman—knows values, knows audiences, knows the industry. He is greatly upset regarding the present condition of our business. He is skeptical about the future.

This showman expressed several thoughts that are quite pertinent. He says "Business is bad—very bad, there is no hope for a change until the studios gather their brains and give us better pictures. Good pictures will bring in more money at the box-office today, than ever in the history of the picture business, but where are the good pictures coming from? What company or companies are sufficiently out of the panic, both in finances and brains, to enable them to come through with sufficient quality product to keep us out of the red?"

This exhibitor goes on: "I have houses in all types of locations—small towns, big towns, neighborhoods and first runs; my theatres play to all kinds of people—we have the Ritz crowd and the basement trade, we have millionaires and laborers; but the thought and desire of all is for entertainment—they want SHOWS. And we can't find shows to give them."

"Admission prices mean very little. Our scale in good times, would be O.K. now if we had the pictures to back the box-office take. The depression has nothing to do with the business in our theatres—all of our patrons have sufficient money to lay at the cash window every night in the week, provided we had, or could get, the entertainment to attract them. The exhibitor who reduces his admission price is a SUCKER. It is not lower prices that movie fans want—THEY WANT GOOD PICTURES. Get them and your business is O. K.—show them the junk that Hollywood is making for us to see—and your weekly ledger drips with red figures."

All of which is most interesting. The price angle is new. The picture thing is old. We had an idea that picture theatres were holding on to war time prices a bit too long, that a reduction would help. But our corre-

(Continued on Page 2)

Mayo Scores Factory Method

New York.—Archie Mayo unbuttoned himself here yesterday on the present methods of making pictures in Hollywood. Archie said: "The rush to make pictures to meet release dates is the big reason for bad pictures. Major producers should have at least 25 per cent of their releases made by independents to avoid the monotony in their product and to assure a better quality."

Sutherland To Hughes

Howard Hughes has engaged Edward Sutherland to do a picture, as yet untitled, for Caddo. Sutherland has just finished the Eddie Cantor picture, "Palmy Days."

I. A. R. Wylie Coming

I. A. R. Wylie, who sold "The Last Virtue" to Radio, is due here in two weeks to assist in preparation of the screen play of her story.

Prod. Meet Today

Regular monthly meeting of Producers' Association is set for this afternoon. C. C. Pettijohn, of the Hays office, is scheduled to tell the boys a few things about censoring as it concerns pictures made during past year.

Gershwins' 2nd Rhaps'y in Gaynor Farrell Picture

The "Second Rhapsody," written by George and Ira Gershwin, will get the big play in the Fox-Gaynor picture, "Delicious." The picture will be a dramatic-musical with production to start very soon under the direction of David Butler with Charles Farrell and Janet Gaynor co-starring.

Reichenbach's Big Funeral

New York.—Harry Reichenbach was buried from Temple Emanuel yesterday. One of the largest and most distinguished gatherings of film people ever gathered together were in the church for the last rites. The pallbearers were Mayor Walker, Grover Whalen, Jesse Lasky, Walter Wanger, A. C. Blumenthal, Robert Lehman, R. H. Cochrane, Sime Silverman, Harry Hershfield, Al Lichtman and Joe Brandt.

MD. EXHIBS AGAINST PCT. WOULD FINE VIOLATORS

Baltimore.—The Motion Picture Theatre Owners of Maryland, by a unanimous vote has decided against any members of its organization playing percentage, and have agreed on a fine of from $100 to $500 per picture for every picture run under any percentage terms by one of their group.

This is the first and only instance of a body of exhibitors declaring against percentage. Individual instances all over the country are common but not a group as large as the M.P.T.O.A. of this State.

(Continued on Page 2)

Both Bad

Highly touted stage star, here for his first picture, informed a fellow actor on the set: "I have absolutely no feeling in my work today."

"That's all right," replied the other player, long in pictures, "I'm doing my best bad work too."

Sam Goldwyn Gallup Clash

New York.—Sam Goldwyn and Bruce Gallup, publicity and advertising head of United Artists, had an argument. Result: Gallup out and Hal Horne in.

Gallup was recognized as one of the smartest publicity and advertising men in pictures and has been with United Artists for four years. It is understood that Goldwyn wanted his publicity head to plant copy where there was no copy to plant with Gallup telling Sam just this, suggesting "Send in some pictures and we will sell them."

'Tugboat Annie' Set For Marie Dressler

MGM is preparing original story under title of "Tugboat Annie," as starring vehicle for Marie Dressler. Idea is based on Dressler characterization in "Anna Christie," and will present similar background.

Martin Johnsons Return With Adventure Picture

New York.—Mr. and Mrs. Martin Johnson returned here Friday from Africa with a new adventure picture. Picture is in raw state and will be cut and edited here. Title and release to be announced later.

Jack Warner Leaves

Jack L. Warner leaves tomorrow for New York and Europe. He will be gone two months and will be accompanied by his family.

ROBERT WOOLSEY

IN

"Everything's Rosie"

A RADIO PICTURE

[P. S.—Bert Wheeler and I will be back from our European vacation in late August.]

FANCHON-MARCO UNITS FOR PUBLIX JULY 24

New York.—Understood here that all Fanchon-Marco stage units will be routed into Paramount houses where there is no Fox opposition starting with the week of July 24. This arrangement to take in all Paramount-Publix houses with the exception of the Paramount New York and Brooklyn and spots where Fox is competition.

Lahr's Salary Hastens MGM's 'Flying High'

With Bert Lahr demanding his salary to start July 15, MGM is rushing preparation on "Flying High" so it can start on that day instead of September 1 as recently decided. This will be MGM's first contribution to the new cycle of screen musicals. There will be six or eight songs in the picture, which are now being written especially for it by Dorothy Fields and Jimmy McHugh. Martin Broones will supervise the production with Charles Riesner megging.

Metro-Goldwyn-Mayer Plans Baseball Shorts

MGM is planning total of six baseball shorts for current sport series. Judge Landis has promised fullest cooperation, with plans calling for production at the St. Louis ball field. Ward Wing is slated to leave with camera crew tomorrow for St. Louis, and will catch the Giants-Cardinals series of games next week.

Schlessinger To Make Series In Multicolor

Leon Schlessinger started production yesterday on a series of one-reel subjects in Multicolor, which will depict odd jobs performed by various people throughout the world. No release has been consummated for the product as yet. The series will be released under the title of "Odd Jobs."

Cast Waiting For 'Boarding School' Story

Although picture was cast and ready to start last week, MGM has held up shooting of "Boarding School" pending minor story revision. Harry Pollard will direct when picture gets under way.

Hughes' 'Age For Love' In Pop Price Fiction

Grossett and Dunlap will publish pop price movie edition of Ernest Pascal's "The Age for Love," which Howard Hughes is making into starring picture with Billie Dove.

Wampas Meet Tonight

Hot entertainment is promised, and scorching business meeting anticipated, at Wampas gathering tonight at the Writers Club.

Six night club acts, lined up by Ben Markson and John Miles, will keep the boys happy during the evening.

Hume On 'Tarzan'

Cyril Hume is writing the screen play of "Tarzan of the Apes" for MGM. Present plans call for W. S. Van Dyke to direct, with chances the company will be sent to Mexican jungles for location shots.

Bow To Write Her Own Story

Clara Bow will return to her ranch in Nevada tomorrow, where she will immediately start to write a book on her life. The actress has been approached by several ace ghost writers to assist her in this work, but she has emphatically turned down all propositions, claiming there is no one who can write or understand her life as she does herself. She has also decided to publish the book independently and arrange for a national distributor to handle it.

Paramount Buys 'Blind Mice' For Brook-Sidney

Paramount has purchased the screen rights to "Blind Mice," by Vera Caspay and Winifred Tennian, which has been placed on the schedule under the title "Working Girl."

Clive Brook and Sylvia Sidney will be co-featured. Zoe Akins is doing the adaptation and Dorothy Arzner will direct.

Production will start when Miss Sidney completes her role in "Street Scene" at United Artists.

Radio's 'Pent House' For Wyoming Location

In planning advance schedule of 'Pent House,' Radio is figuring on using Hope Williams' Wyoming ranch for locations when picture gets started in September. Laurence Olivier is latest cast assignment.

Judith Wood In 'Reno'

Judith Wood, formerly Helen Johnson, who recently signed a featured player contract with Paramount, has been assigned a role in "The Road To Reno."

Gillespie Returns to Chi

James Gillespie, personal representative for the Paul Whiteman band, will return to Chicago tonight after making a flying trip here to talk over a possible picture deal with Universal and a hotel spot for the band to play here in the fall in case a picture deal is consummated.

'Timber Beast' For Boyd

William Pathe Boyd will be starred in "The Timber Beast" for RKO-Pathe. Don Ryan and Marion Jackson have been assigned to write the screen play and dialogue.

Switches At Radio

Raymond McKee is out of cast of Radio's "Consolation Marriage," with Matt Moore replacing. McKee went into picture last week in place of Hugh Herbert, who had original assignment.

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'U' Debating On 'Glory' and 'Wheat'

With "Wings O' Glory" and "Wheat" listed on this year's program, Universal is still undecided to film either story.

Original objection to "Wings O' Glory" was based on the idea that the production would cost too much and be out of proportion to the current expenditure policy. Expensive scenes in story have been shaved and executives still debate final okay for shooting.

"Wheat" was originally Sinclair Lewis' "Prairie Gold," according to information, but since Lewis captured the Nobel prize, his dialogue rights' price is plenty high. Studio is said to have assigned staff writer to create new yarn.

Decision on filming both stories will be reached shortly.

Chevalier To Hollywood After Paris Vacation

New York.—Maurice Chevalier, now on his way to Paris to spend his annual vacation at home, will report to the Paramount Hollywood studios in September to start work on his next star vehicle. Original plan called for Chevalier to make his next picture at the Long Island studio. Before leaving the French star signed a new Paramount contract.

Harding-Pathe Latest 'Alias Mrs. Halifax'

Ann Harding's latest starring picture for RKO-Pathe started out under the title of "A Little Flat in the Temple" and was later changed to "Devotion." It will now be released under the handle of "Alias Mrs. Halifax."

Younger On 'Huddle'

A. P. Younger has been assigned to write the screen treatment of "Huddle," a novel by Francis Wallace, which will serve for Ramon Novarro's next starring picture at MGM. The story is a college yarn with the Pittsburgh steel mills for its background. Robert Z. Leonard is tentatively slated to direct.

Twelvetrees Returns

Helen Twelvetrees returned to the RKO-Pathe studios yesterday after a lengthy vacation in the high Sierras and is now preparing for her next starring picture slated to start within three weeks under the caption of "The Pick-up."

Greenwood Back to MGM

Having completed her work in "Palmy Days," Charlotte Greenwood will return to MGM where she is slated to appear with Joan Crawford in "The Mirage" and then "Flying High."

Freuler Extends Production Activity

John R. Freuler is lining up writers, players and production personnel in preparation for expansion in production of his Big 4 features for state right release.

Pre Ribber In 'Scarface'

Vince Barnett, Hollywood's famous "ribber," gets comedy spot in Howard Hughes' "Scarface."

Legit Laughs

The gang at a major studio are getting plenty of laughs during current production of picture with starring team from the stage being initiated into mechanics of camera emoting.

Oblivious to everything but their art, the players continually trip over cables when exiting from scenes. Unaware of camera angles, they continue emoting when out of range of the Bell and Howell—with the mike picking up the dialogue that has no place in the script. Stories of the pair's miscues and mishaps are the best bits that have hit the particular studio for months; but the company staff and other players are assisting the unwise pair in every way possible to get the picture through on schedule.

Para Searching For New 'Graft' Title

Paramount is searching for a new title for the Gary Cooper picture based on the novel "The Glass Key."

Company announced the film on its 1931-32 program under the title "Graft" and as such was being sold by the field men. With Universal holding priority on the title, Paramount has discarded it and informed salesmen that "U" owns title.

Assistant Directors Hear Paul Bern

Paul Bern, MGM producer, addressed the assistant directors' division of the Academy last night at the association headquarters.

'Blind Spot' Starring Story For Cagney

Warners have purchased film rights to "Blind Spot," play by Kenyon Nicholson. Company plans picture as first starring production for James Cagney.

Two Lined For Garbo

Greta Garbo will star in "Mati Hari" and "As You Desire Me" for MGM for next season program. These two, besides "Susan Lenox," now in production, leaves only one more story to be selected for Garbo for next season releases.

Rollins At Roach

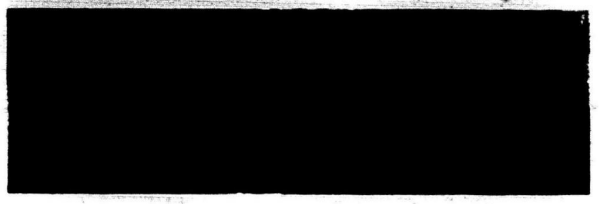
David Rollins gets a spot in Hal Roach's current "Boy Friends" two-reeler. George Stevens will direct, with Mary Kornman, Mickey Daniels, Gertie Messinger and "Alabam" Sutton featured.

Publix Sews Bristol

Bristol, Va.—By taking over the two houses owned by C. A. Coebel, Publix has the town's big shot houses sewed up. The new Paramount opened here February 20.

Newspaper Yarn for MGM

MGM is preparing newspaper melodrama under title of "Hot News." Screen play is by Emilie Gauvreau.



The Roosevelt Roof. Nice place. Nice crowd. Good food. Lousy coffee. . . The gorgeous Del Rio with a party of eight. Howard Strickland and a pretty lady. "Bart" Cormack and Horace Liveright. . . "Unholy Garden" back for retakes. . . A lot of Universal noise about "Waterloo Bridge." . . We are informed that Howard Hawks will REALLY get started on the Howard Hughes "Scarface." . . Technicolor won't believe that Paramount is going to absorb its color footage in shorts. . . Loew's State asking its patrons to have a look at the stage production of "Man In Possession" AFTER seeing the screen production at the same theatre. . . Add to the list of writers, past and present, on Paramount's "Lives of a Bengal Lancer"—John Russell. . . Eddie Buzzell still making bed-time-stories for Harry Cohn. . . Backslapping is out all this week. Beaches plenty hot and plenty sunburn. . . Uncle Carl is hot and cold on his annual European trip. What will Laupheim do if Uncle Carl decides to remain here? . . Paramount collecting 1932 license plates from all States for publicity stills of contract players. . . Punch-board maniacs—Paul Kohner and Julius Bernheim. . . Billie Dove had to walk a mile from a recent airplane accident. . . Louis Mayer dug down plenty for the Rolls Royce town car for Mrs. Mayer and he is getting more fun out of it than the Mrs. . . Clarence Brown hands out printed cards when sitting down to eat. He is on a diet. Before the pledge his lunches cost 35 cents, now the tab totals about $1.25. . .Leon Barsha has taken the matrimony dive . . Add to the list of fems who have danced with the Prince of Wales—Rosita Moreno. . . Charles Rogers spent a happy Fourth; Pola Negri put an O. K. on her suite of dressing rooms July 3. . John Stahl and family all set in their new Malibu mansion. . . George Olsen keeping open house at the same spot. . . Whoever was responsible for the Paramount title, "Forbidden Adventure" on the kids' picture, "Let's Play King," should be promoted to the title department of Radio Pictures. That tag is the last word. What do you think the natives in Harpers Ferry are going to say after viewing a 24-sheet with that handle on it? . . And they blame the depression for everything. . . Hot news. Nobody sued Lina Basquette this past week. . . Add to the list of Round Table Suckers of the Embassy—this column. . . Do you believe ALL the news stands in Hollywood could sell 291 daily trade rags in one week? . . Catalina housed plenty of "picture skippers" over the holidays. Admiral Franklin headed the fleet. Others were the L. B. Mayers, the Al Christies, the Harry Cohns and the Dick Arlens. . . Some of the studios are asking some of the daily scribblers why the cold hands on their publicity. And the daily scribblers are asking the studios "how come." . . Who and what is H. Keith Weeks? . . And Sol Wurtzel promoted Roland Brown into a 59 grand prize job at Universal. . . The two Rolls Royce agents—Myron and Frank. . . Maybe the agency of Collier, Flynn and Frank will soon be tagged Collier and Frank. . . That Wampas faux paux of last week is being handed from one to the other. . . Can you figure the temperature around Bill McNutt's neck?

'U' Borrows Deleon

Walter DeLeon, Warner-First National contract writer, has been borrowed by Universal to write dialogue for "The Spirit of Notre Dame." Dale Van Every wrote the screen play.

'Elmer Gantry'

(Continued from Page 1)

toward the gentlemen of the cloth, the major producers have passed it up.

With the church boys and Will Hays now engaged in acrimonious debate and giving to the public prints the lowdown on each other, it is quite possible the movie-makers may decide the opinion of the churchmen isn't quite so important after all.

Columbia has ready for release "The Miracle Woman," which takes a healthy poke at lady evangelists who dive in the ocean and come up for air in the desert. The big companies will study the reaction to this one closely. It has a strong "Elmer Gantry" flavor.

"Elmer Gantry" has attracted so much attention in Europe since Lewis won the Nobel prize that the American manufacturers are worried lest their European rivals film the book and release it in this country.

FWC Zoning Before Buying Next Year's Prod.

FWC officials are still working out protection and zoning of their various circuit houses before closing blanket deals with major companies for product next year. The zoning layout is extremely complicated, and far from completed after two months' work by FWC.

Delay is holding up contracts with independent deals in the western states where FWC operates.

'Eddie Cuts In' Held Up

With only three more days shooting to complete "Eddie Cuts In," RKO-Pathe has suspended all camera work on the picture until the recovery of Eddie Quillan.

Production ceased Friday and will not be resumed until tomorrow.

Brower On Second Hoot

M. H. Hoffman, Jr. has again signed Otto Brower to direct Hoot Gibson. Brower directed "Clearing the Range," first of the series for Allied release, and will direct the third titled "The Hard Hombre." Shooting starts July 13.

Para To Release Chesterfl'd Shorts

New York.—Paramount has taken for release the Chesterfield series, "Movie Memories." They will be retitled "Screen Souvenirs" without the Chesterfield trade mark.

RKO-Pathe Western To Start Today

Tom Keene's initial starring western for RKO-Pathe "Sundown Trail" starts today on Victorville location. Robert Hill will direct with cast including Marion Schilling, Nick Stuart, Hooper Atchley, Stanley Blystone and Murdock MacQuarrie.

'The Big Gamble' Retakes

Several days' re-takes and added scenes are being shot on "The Big Gamble," which stars Bill (movie) Boyd at RKO-Pathe. Harry Joe Brown is directing the added footage. Fred Niblo directed the picture.

Estabrook On 'Frontier'

With script of "Are These Our Children?" out of the way, Howard Estabrook is giving "Frontier" his exclusive attention. Studio wants final script ready well in advance of production start in the early fall.

Veterans In 'U' Serial

Three old-time serial stars have been added to the cast of Universal's episode thriller, "Battling With Buffalo Bill." They are William Desmond, Frances Ford and Joe Bonomo.

Sennett's Junior Golf Tournament

A Junior golf tournament, sponsored by Mack Sennett, will be staged at the Westwood mashie course July 7-8-9. Andy Clyde will perform as official referee.

Four cups and one set of golf clubs are listed among the prizes so far. Sennett, Jackie Coogan, Andy Clyde and Our Gang are among the trophy donors. Several hundred youngsters from eight to sixteen years of age are expected to compete.

Pathe Cops Are Officers

RKO-Pathe's staff of ten studio policemen has been incorporated in the Culver City municipal police department. Men are on studio payroll, but are subject to call for city duty. Joe Lavin heads the force with rank of Captain.

Beaton A Producer

Welford Beaton, editor of the Spectator, has turned producer. He will do a feature picture from a story authored by himself with Otto Brower directing and Harry Perry at the camera. It will be done in Multicolor.

Bob McWade At MGM

Robert McWade has been signed for a part in "Get-Rich-Quick Wallingford" which will star William Haines under the direction of Sam Wood.

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HERE'S ALL AVAILABLE CREDITS ON THIS WEEK'S PREPARATION SCHEDULE

Caddo

HOWARD HUGHES PRODUCTIONS

"QUEER PEOPLE"—From novel by Graham brothers, who are also on the adaptation. Leo McCarey to direct. Starring Jean Harlow. Adaptation and dialogue by Howard Green and R. L. Schrock. Additional dialogue, Ben Hecht.
"SKY DEVILS"—Tom Buckingham to direct.
"RIVETS"—From unproduced play by John McDermott. Adaptation by Carroll and Garrett Graham.

Columbia Studios

"FORBIDDEN"—Story by Frank Capra. Jo Swerling on adaptation. Barbara Stanwyck to star. Frank Capra to direct.

Fox Studios

"DELICIOUS"—Story by Guy Bolton. Screen play by Guy Bolton and Sonya Levien. Original music and lyrics by George and Ira Gershwin. David Butler to direct. Starring Janet Gaynor and Charles Farrell.
"THE YELLOW TICKET"—Story by Michael Morton. Adaptation by Jules Furthman. Raoul Walsh to direct. Cast: Elissa Landi, Lionel Barrymore, David Manners.
"RIDERS OF THE PURPLE SAGE"—Author, Zane Grey. Hamilton MacFadden to direct. Cast: George O'Brien, Marguerite Churchill, Yvonne Pelletier, Noah Beery, Stanley Fields.
"SOB SISTER"—Mabel Gilman novel. Alfred Santell to direct. Cast: James Dunn, Sally Eilers, Una Merkel, James Todd and John Arledge.
"SHE WANTED A MILLIONAIRE"—William Anthony McGuire story. Joan Bennett, Spencer Tracy and James Kirkwood cast. John Blystone to direct.
"I SURRENDER"—Director, Wm. K. Howard. From novel "Axelle" by Pierre Benoit. Cast: Warner Baxter.
"HEARTBREAK"—Story by Llewellyn Hughes. Screen play, Leon Gordon. Director, Alfred Werker. Cast: Charles Farrell, Hardie Albright, John Arledge, Paul Cavanagh.

Metro-Goldwyn-Mayer Studios

"WEST OF BROADWAY"—Harry Beaumont to direct. Starring John Gilbert. Lois Moran in cast.
"MIRAGE"—Treatment by Lenore Coffee. Starring Joan Crawford.
"GET RICH QUICK WALLINGFORD"—From novel by George Randolph Chester. William Haines starring. Sam Wood to direct.
"EMMA"—Story by Frances Marion. Starring Marie Dressler. Clarence Brown to direct.
"BOARDING SCHOOL"—Harry Pollard to direct. Cast: Madge Evans, Anita Page, Dorothy Jordan.
"PIG BOATS"—Original by Edward Ellsberg. Jack Conway to direct.
"FLYING HIGH"—From musical comedy by DeSylva, Brown and Henderson. A. P. Younger on continuity. Charles Riesner to direct. Bert Lahr in cast.

Metropolitan Studios

LIBERTY PRODUCTIONS

UNTITLED—Script by Winifred Dunn. James Flood to direct. Starring May Robson.

Paramount Studios

UNTITLED—From the original story by Bartlett Cormack. Bartlett Cormack and Josef von Sternberg, scenarists. Josef von Sternberg to direct. Starring Marlene Dietrich.
UNTITLED—From the story by J. K. McGuinness and Tom Boyd. William Wellman to direct. Waldemar Young and Herman Mankiewicz, scenarists. Cast: William Boyd, Charles Rogers, Jack Oakie, Stuart Erwin, Regis Toomey.
"A RICH MAN'S FOLLY"—Story by Grover Jones and Edward E. Paramore, Jr. Starring George Bancroft. Juliette Compton in cast. John Cromwell to direct.
"MARY MAKES A CALL"—Stuart Walker to direct. Story by Homer Miles. Cast: Charles Rogers, Carole Lombard.
"THE ROUND-UP"—Norman McLeod to direct. Story by Edmund Day. Cast: Eugene Pallette, Stuart Erwin.
"THROUGH THE WINDOW"—Story by Martin Flavin and Joe Sherman. Martin Flavin, scenarist. Starring George Bancroft.
"TOMORROW AND TOMORROW"—Story by Philip Barry. Starring Ruth Chatterton.
"A FAREWELL TO ARMS"—Richard Wallace to direct. Story by Ernest Hemingway. Dramatized by Laurence Stallings. Cast: Gary Cooper, Eleanor Boardman.
"BREAK-UP"—Dorothy Arzner to direct. Story by Hagar Wilde. Viola Brothers Shore, scenarist. Cast: Phillips Holmes, Sylvia Sidney.
"SOOKY"—Norman Taurog to direct. Story by Percy Crosby. Joseph Mankiewicz, scenarist. Cast: Jackie Cooper, Robert Coogan.
"DR. JEKYLL AND MR. HYDE"—Rouben Mamoulian to direct. Story by Robert Louis Stevenson.
"THE DOVER ROAD"—William C. DeMille to direct. Story by A. A. Milne. Samson Raphaelson, scenarist. Cast: Clive Brook and Miriam Hopkins.
"LADIES OF THE BIG HOUSE"—David Burton and Louis Gasnier to direct. Story by Ernest Booth. Louis Weitzenkorn, scenarist. All star cast.
"GIRLS ABOUT TOWN"—George Cukor to direct. Story by Zoe Akins. Zoe Akins, scenarist. Cast: Kay Francis, Lilyan Tashman, Eugene Pallette.

RKO-Pathe Studios

"SUICIDE FLEET"—From original by Lew Lipton, adaptation and dialogue by Marion Jackson. Cast: Bill Boyd.
"PICK-UP"—From novel by Eunice Chapin. Joseph A. Fields adapting. Starring Helen Twelvetrees.
"DANGEROUS TO LOVE"—Story by Austin Parker and Charles Beahan. Austin Parker adapting. Starring Constance Bennett.
"A WOMAN COMMANDS"—Original story by Thilde Forster. Horace Jackson adapting. Paul L. Stein to direct. Starring Pola Negri.
"SUNDOWN TRAIL"—Story and direct by Robert F. Hill. Starring Tom Keene.

Radio Pictures Studios

"GIRL CRAZY"—From the play by Guy Bolton. Music by George and Ira Gershwin. Wheeler and Woolsey to be starred. No director assigned.
"BIRD OF PARADISE"—From the play by Richard Walton Tully. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio.
"THE DOVE"—From the story by Willard Mack. Lewis Stevens adapting. Victor Schertzinger to direct. Starring Dolores Del Rio and Lowell Sherman. Sherman to direct.
"FRONTIER"—Original story, screen play and adaptation by Howard Estabrook. Wesley Ruggles to direct. Starring Richard Dix and Irene Dunne.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"ARE THESE OUR CHILDREN"—From original by Wesley Ruggles, who will direct. Adaptation and dialogue by Howard Estabrook.
"OTHER PEOPLE'S BUSINESS"—Original by Jane Murfin. Adaptation, continuity and dialogue by Jane Murfin. William Seiter to direct. Starring Seth Parker.
"SOUR GRAPES"—From the play by Vincent Lawrence. Adaptation, continuity and dialogue by Humphrey Pearson. Lynn Shores to direct. Cast: Mary Astor, John Halliday.

Tec-Art Studios

"THE HARD HOMBRE"—Scenario by Jack Natterford. Starring Hoot Gibson.

Tiffany

"LEFT OVER LADIES"—Story by Ursula Parrott. Screen play by Robert Presnell.
"MEN OF THE NIGHT"—Original by Florence Wagner. Adapted by Robert Lee.
"X MARKS THE SPOT"—Florence Ryerson adapting.
"LUXURY GIRL"—Original by Maizie Greig. Adapted by Olga Printzlau.
"YELLOW SHEET"—Original and adaptation by Robert Presnell.

Trem Carr Studios

"THE MAN FROM DEATH VALLEY"—Story by Paul McVey and Robert Quigley. Adaptation by Lloyd Nosler. Lloyd Nosler to direct. Starring Tom Tyler.
"NEVADA KID"—Story by Wellyn Totman. Adaptation by G. A. Durlam. J. P. McCarthy to direct. Starring Bob Steele.
"THE MONTANA KID"—Story by Harry Fraser. Adaptation by G. A. Durlam. Dialogue by Harry Fraser. Harry Frazer to direct. Starring Cody-Shuford.

United Artists Studios

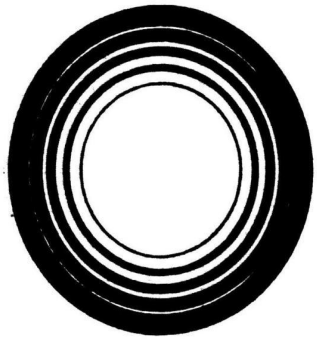
"THE GREEKS HAD A WORD FOR IT"—Lowell Sherman to direct: Cast: Ina Claire, Joan Blondell, Carole Lombard, Lowell Sherman. From play by Zoe Akins.
"TONIGHT OR NEVER"—From Belasco stage production. Mervyn LeRoy to direct. Starring Gloria Swanson. Melvyn Douglas in cast.

Universal Studios

"TWENTY GRAND"—From the stage play by Eva Kay Flint and Martha Madison. Screen play by Tom Reed. Continuity by Courtenay Terrett. Directed by Cyril Gardner.
"FRANKENSTEIN"—From the old novel by Mary Wollstonecroft Shelley. Adapted by Peggy Webling and John L. Balderston from the play by Peggy Webling. Screen play by Garrett Fort and Robert Florey. James Whale to direct.
"SAINT JOHNSON"—From the novel by W. R. Burnett. Screen play by John Huston. Starring Walter Huston. No other assignments.
"BOULEVARD"—From continental novel by Ernest Woolf. Screen play by Leo Birinski. No directorial or cast assignments.
"THE SPIRIT OF NOTRE DAME"—Story by Richard Schayer and Dale Van Every. Screen play by Dale Van Every. Starring Lew Ayres. Russell Mack to direct.

It's Not Raining Everywhere!

There Is A Celluloid Sunshine Some Place



SHORT SUBJECTS

HAVE FURNISHED MORE ENTERTAINMENT SUNSHINE FOR EXHIBITORS THAN ANY OTHER TYPE FILM. THEY HAVE SAVED MANY PROGRAMS AND WILL CONTINUE TO SAVE THEM.

Short Reel Producers, Directors and Players

GET YOUR PRODUCT — YOUR NAME — YOUR CAPABILITIES BEFORE THE ENTIRE MOTION PICTURE INDUSTRY THROUGH THE COLUMNS OF

THE Hollywood REPORTER

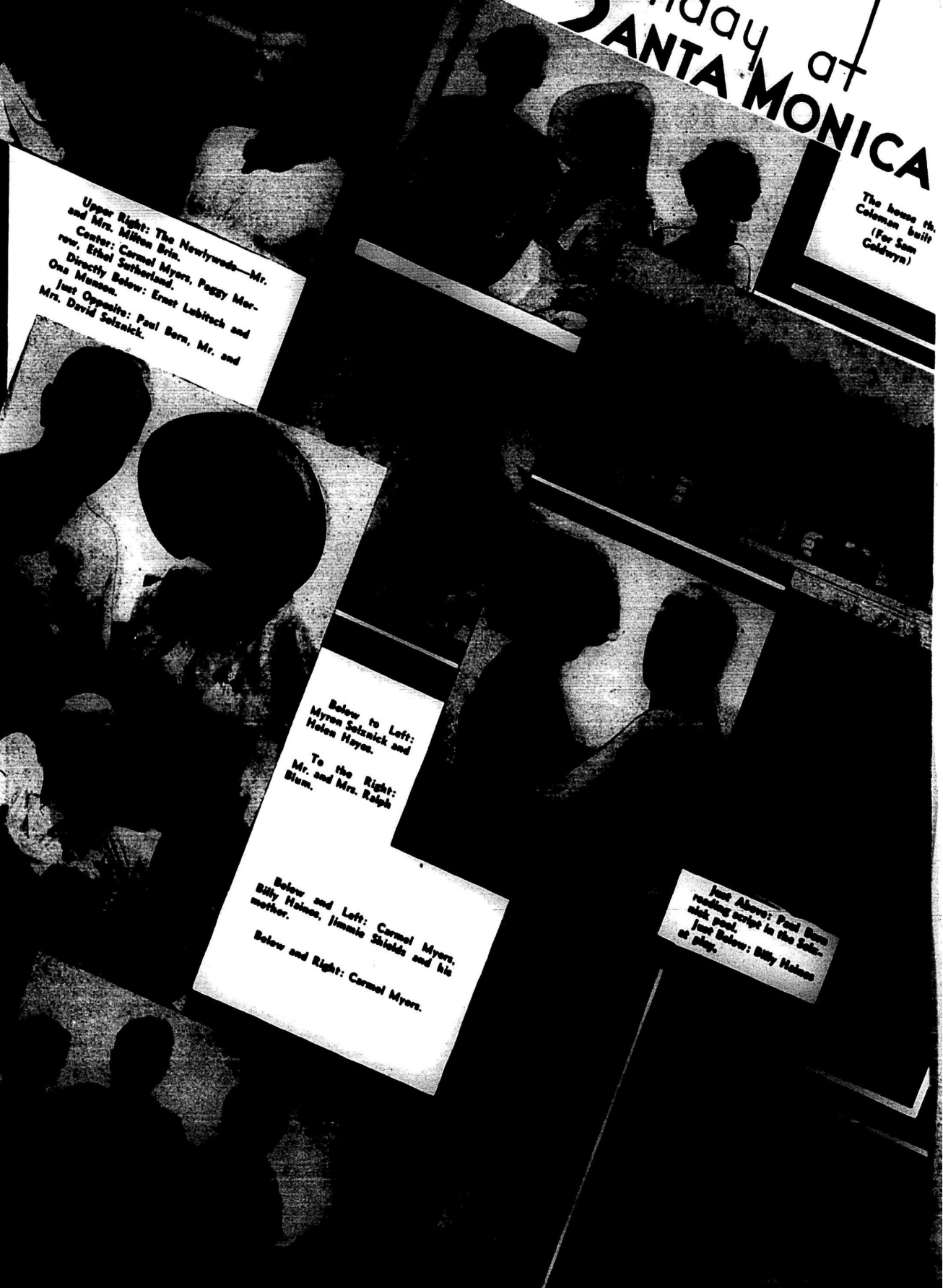
SHORT SUBJECTS NUMBER

Out July 20

MR. EXHIBITOR: This Special Edition of the Hollywood Reporter will give you all the information you will require regarding Short Subjects for 1931-32.

WATCH FOR IT! **OUT JULY 20**

Sunday at SANTA MONICA



Upper Right: The Newlyweds—Mr. and Mrs. Milton Brin.
Center: Carmel Myers, Peggy Merrow, Ethel Sutherland.
Directly Below: Ernest Lubitsch and Ona Munson.
Just Opposite: Paul Bern, Mr. and Mrs. David Selznick.

The house th... Coleman built ... (For Sam Goldwyn)

Below to Left: Myron Selznick and Helen Hayes.

To the Right: Mr. and Mrs. Ralph Blum.

Below and Left: Carmel Myers, Billy Haines, Jimmie Shields and his mother.

Below and Right: Carmel Myers.

Just Above: Paul Bern reading script in the Selznick pool.
Just Below: Billy Haines at play.

'WOMEN GO ON' CLICKS; LAUREL, HARDY REPEAT

Clara K. Young Comes Back Big

"WOMEN GO ON FOREVER"

Direction .....Walter Lang
From the Stage Play by.....
.....Daniel N. Rubin
Photography .....Charles Schoenbaum
Cast: Clara Kimball Young, Marion Nixon, Paul Page, Maurice Murphy, Lorin Raker, Yola D'Avril, Thomas Jackson, Maurice Black, Morgan Wallace, Nellie Nichols, Mme. Sultawuahn.

With three murders, (bang-bang-bang, and a siren and an ambulance gong on the side) a seduction, a childbirth, a honeymoon and a third degree almost synchronized under the same roof this one couldn't miss for plenty of action. And it doesn't. For those who like their meat rare, or say slightly raw, here is a keen dish, and the preview audience ate it with a hearty gusto.

The big wallop of the presentation was the performance of Clara Kimball Young.

Where has this gal been hiding since the screen went vocal? With a not unbecoming poundage added by the course of time, she represents a merger of Marjorie Rambeau, Vera Gordon and Marie Dressler, retaining the best features of each. As a hard-boiled landlady of the Manhattan walkup-neighborhoods, she dominates every foot of film. The depression should be over as far as she is concerned when the other studios get a peek.

This isn't exactly a crime or gangster picture, yet there wouldn't be any percentage asking the kind of people who are in it over to your house for a week-end if your silver was worth a dime.

Paul Page is the taxi-driving hero who goes to jail right at the beginning of the picture for bootlegging. This early commitment leaves him very little to do, which he does well enough.

When he comes home from six months in stir he suspects there has been chiseling going on as regards his girl, Marion Nixon. Of course it looks bad for him when one of the chiselers is bumped off.

Marion offers a heroine that defies all formula by getting cockeyed to relieve herself from worry over her honey, which is just what a modern heroine would probably do, if the gin would hold out.

Eddie Lambert, wearing normal shoes, is the expectant father throughout the picture and Yola D'Avril and Lorin Raker contribute a comedy angle which, with the laughs provided by the rest of the cast, brings the comedy quota up to or even beyond normal.

Continuing the defiance of formula there isn't a single night club in the picture, although the drawling detective is not overlooked. Some day a director will have a detective who talks rapidly out of the side of his mouth and this column will be first to hail him as another von Sternberg.

All in all, "Women Go On Forever" is a darn good picture, so good in fact, that this reviewer would not object to it if he had paid for his ticket, and has more in it for the exhibitor than many of the majors' pictures at bigger dough.

Clara K. Young deserves star billing on it but has probably been away too long to get it.

Direction and photography are good enough while the dialogue ranges from the puerile to the inspired, with the high spots more than atoning for the lows.

Uncle Carl's Baby

All business was suspended recently at Universal while Uncle Carl and "U" executive heads selected some solid gold "didy pins" for the Laemmle grandchild. Final selection was for four dozen at a cost of $13.80 per doz.

Ates-Herbert In 'Home Town Laughter'

Rosco Ates, Hugh Herbert and Kitty Kelly get feature assignments in Radio's "Home Town Laughter" which Gregory La Cava will direct. Ricardo Cortez will have starring spot.

'U' Double-Barreled With Educators

Universal got a double shot of visitors from delegates of N.E.A. Studio took care of 1700 on Wednesday, with 700 of the teachers making a repeat trip yesterday.

Condon On Script For R. Talmadge

Charles Condon is preparing the script for Richard Talmadge's next feature, "Scareheads." Noel Mason will direct.

Darmour Starting McGuire Comedy

Larry Darmour starts Mickey McGuire comedy, "Mickey's Wildcats," Monday with Al Herman directing.

Halperin Bros. At MGM

Victor and Hugo Halperin are at MGM working on a story by George Waters, who authored "Burlesque." When yarn is completed MGM holds an option for its production and release.

Buck Starts Another

Buck Jones' newest production for Columbia starts camera work today with Ross Lederman directing. No title as yet.

THE BEST . . . FOR LESS . . . Hillside 1171
At The
WARNER-KELTON HOTEL
Lexington at Vine
In Hollywood, California
Dr. Robert L. L. Warner
Managing Director

Fun Team Gets Usual Big Hand

"ONE GOOD TURN"
Hal Roach

Direction .....James Horne
Story by.....Roach staff
Dialogue, Adaptation.....Roach staff
Starring Stan Laurel and Oliver Hardy
Cast: Mary Carr, James Finlayson.

Those mayhem madcaps, Laurel and Hardy, offered for preview at the Ritz last night the latest of their nonsensical concoctions entitled "One Good Turn."

Before digressing critically this reviewer must indict himself with a monumental bias in favor of the Messrs. Laurel and Hardy. To him, incapacitated pants buttons, skull-thumping, shin-kicking, eye-gouging, etc., are sixty-six and two-thirds per cent more convulsing to the diaphragm when done by these two gentlemen than by any other comedy team. When they are only ordinarily funny, it is generally necessary for him to be assisted from the theatre by from two to five ushers and revived on the sidewalk. When they go through an entire picture in high gear he generally requires medical treatment—that old cough condition comes back from such organistic mirth.

Reaching the sidewalk without extraneous assistance, we were of the commitment that "One Good Turn" will keep the Laurel and Hardy pennant right out in the breeze.

The extravagant exhibitor can say that here are Laurel and Hardy funnier than ever and the cautious boys can say here they are as funny as ever. Neither will antagonize any customers.

The comedy makes use of a single dramatic situation, the one wherein the principals stumble on to a dramatic rehearsal and believe it to be the real thing.

Mary Carr and James (Jimmy to you) Finlayson have fat supporting roles and the dialogue, held down to a minimum as customary in these comedies, is handsomely tailored. Speed is maintained from opening to fadeout.

This picture is a cinch to please the Laurel and Hardy fans and to make new ones. It's not the best they have done but is well up toward the top shelf.

'Sundown Trail' To Leave For Location Today

Having completed the cast to support Tom Keene (George Duryea) in "Sundown Trail," first of the group of six RKO-Pathe westerns, company will leave today for a ten day location jaunt to Victorville.

Marion Shilling has been given the feminine lead opposite Keene, while cast includes Nick Stuart, Hooper Atchley, Stanley Blystone and Murdock MacQuarrie.

Robert Hill wrote the story and will also direct. Fred Allen, former cutter, is supervising.

Sunday Shooting At MGM

With all other studios shut for the two-day holiday, MGM had all companies shooting at work yesterday, with exception of Garbo unit that worked Saturday instead of Sunday.

Granville Leaves Aug. 6 For Multicolor Shooting

New York.—All details of the F. L. Granville expedition to the Far East jungle has been completed, according to Granville, who arrived here from Europe. The pictures will be done in Multicolor with the expedition leaving from London August 6.

Bob Kane On Way For N. Y. Conference

New York.—Robert T. Kane, in charge of Paramount's foreign production will arrive here early in August for a conference with home office execs regarding 1931-32 French and English product for the company.

N. Y. Censors Move

New York.—The State Censor Board here has moved from the Candler building on 42nd Street to the State building at 80 Center Street. Not many shouts from picture offices on this move as it will necessitate a longer haul and more time for the presentation of pictures for the censor stamp.

Para 'Huck Finn' On Sacramento Location

Paramount's "Huckleberry Finn" company left for Sacramento River location Friday. Shooting scheduled for the holiday week-end with gang returning tomorrow.

Linden Stays At Radio

Eric Linden, now playing lead in "Are These Our Children?" at Radio caught the eyes of execs in rushes, and gets featured spot in "Other People's Business" which starts in August.

TOBIS WILL MAKE TEN VERSIONS FOR FOX

Berlin.—Clayton Sheehan closed a contract Friday with Tobis that will provide for that company to make ten German versions for Fox during 1931-32-33. The stories will be furnished by Fox with that company having the okay on cast and direction.

Pictures will be distributed by the Fox organization throughout Central Europe and all German speaking nations and localities.

This is the first of several version deals that Tobis hopes to make with American producers.

Fox Promises Pictures Only

New York.—Fox is offering exhibitors contracts with the only guarantee that they will deliver pictures on given dates. Present titles, stories, stars and directors subject to change with no come back at Fox.

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

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Roger Marchetti, Legal Department
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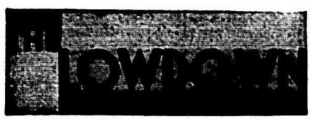


'Tis said that when Lily Damita gets on that beeg liner for Europe in a few days there will be a little competition in the matter of celebrities. We hear that Constance Bennett will be on board and also Henry de la Falaise, though whether or not this spells companionship, who can tell?

•

There seems to be a jinx villa in Hollywood. It was originally built by a wealthy woman whose husband deserted her shortly afterwards. Then an ex-musical comedy star moved in with her family, and the quarreling began between her and her movie-star sweetheart with the result that they busted up after years of sweethearting; next came a young director and his bride who lived there four months and then separated permanently, and recently a well-known song-writer and his family moved in and his wife left him two months later. The house is now vacant. Selah!

•

A movie actress who lives in a gorgeous apartment has a grand idea now in effect for the many hangers-on who hang on in gorgeous apartments. She likes to give dinner-parties but is not ALWAYS entertaining. Therefore, she now has a lot of Brown Derby Menus around the house—in fact, there's one under nearly every loose cushion in the place—so that if the boys stay too late, they have the privilege of picking out what they want to eat AND paying for it!

•

Didja hear about the executive of a large "lesser" studio who found an agent walking about the lot, and asked very gruffly, "Wothehell are you doing here?" "Oh,," said the agent, "just slumming."

•

Naylor Leaves 'U' Exchange For Columbia

George Naylor, for past three and a half years manager of Universal's local exchange, resigned from the company last Friday.

He has accepted a position as mid-South division manager for Columbia with headquarters in Dallas. He will leave here Tuesday.

SEIGEL SELLS THEATRES TO BECOME INDIE PROD.

Brooklyn.—Henry Seigel has sold his string of local theatres to Sol Brill and Maurice Kutinsky and is leaving for Hollywood to oversee the production of several independent productions to be made at Tec-Art. The first two are "Love Bound" and "Salvage."

Co-op. Pictures Stunt Revived

With revival of demand for state right pictures, short-bankrolled producers are attempting to promote co-operative casts for any sort of a feature. One promoter was able to sell a laboratory the idea of "cuffing" raw stock and lab work, and also arranged for studio space for a percentage of the expected gross.

He then chased a writer and director to line them up in his scheme, but both passed up the deal. The promoter is still looking for a story and script, figuring he can get the players later.

Berman On Three

Pandro Berman has been assigned supervision of three additional pictures at Radio; "Home Town Laughter," "Other People's Business" and "Pent House."

Hiatt Back With Sennett

Ruth Hiatt, former Mack Sennett contract player, has been signed by Sennett to play the lead opposite Andy Clyde in his next starring two-reel comedy.

All The Gang At Reno

Reno.—This town of liberty, resembled a conglomeration of all Hollywood's motion picture celebs, over the Fourth. Among those seen here, there and every place were: Jack Warner, Darryl Zanuck, B. P. Schulberg, Al Green, Wilson Mizner, Eddie Cantor, Eddie Sutherland, Louis Weitzenkorn, all sixteen of the Marx Brothers, George O'Brien, Buster Keaton, Reg Denny, Hoot Gibson, Sally Eilers, Marion Gering, Jackie Coogan, Jimmy Gleason, Lew Cody, Sampson Raphelson, Wally Beery, Ann Harding, Harry Bannister and hundreds of others.

Para To Make 'Window' Without Bancroft

Paramount has decided not to star George Bancroft in the Flavin-Sherman original, "Through the Window," but will make the yarn with an all-star cast headed by William Boyd, Skeets Gallagher and Juliette Compton.

Bancroft will go into star spot in "Rich Man's Folly" as his next with John Cromwell directing.

Searl Goes Dramatic

Jackie Searl, Paramount's young "meanie" comedian, will play his first dramatic role in support of George Bancroft in "Rich Man's Folly."

Educational's Own Features In Year

New York.—Educational's recent expansion program which saw acquisition of Tiffany besides Metropolitan Studios on the coast, is preliminary to Educational's entry into the feature production field, according to reports here.

Whether or not the proposed Educational feature program would affect the status of Tiffany depends on possible deal with L. A. Young, who has a large sum tied up in Tiffany. Earl Hammons, Educational president, has a close connection with Paramount, and could be assured of plenty of bookings for his features over the Publix circuit.

In acquiring Metropolitan studios in Hollywood, Hammons is assuring himself of proper studio space when time comes to launch his own feature production. In the meantime, the studio can carry itself through renting space to outside companies.

'Night Angel' Follows 'Tabu'

Although scheduled for an indefinite run at the local United Artists house, Paramount's "Tabu" is set for two week run. Nancy Carroll and Fredric March in "The Night Angel" will follow "Tabu."

Lebedeff Writing Another Original

Ivan Lebedeff is authoring another original for his next staring picture at Radio. Lebedeff wrote original for his last one, "Kisses By Command."

Version Puzzle

(Continued from Page 1)

amount of money grossed in the version countries. This plus the fact the people the studios brought over and paid heavy salaries to, were not the favorites of their country.

Wherever there is a picture show, regardless of what land, the American picture star is the big draw. So far the producers have not been able to find a way of using their stars, the stars the natives want, and still give them a picture that will satisfy.

There is a movement on foot now to have the version pictures made in different countries that can stand the tap, by local producers, with the Hollywood studio furnishing the story, set designs and the okay on the cast and direction. This will not be a success. Foreigners want American stars, American productions, everything about their pictures to be American.

After another year or two of trial, producers are certain to go back to their original effort, the one that was never given a fair trial,—synchronized silents. Productions of this type can and will be shown in every country. Because of the bad talkies that have been made by studios in their country, plus the poorly made American pictures, the foreigners, for the most part, are entirely off of sound. Synchronized silents, with American stories, American sets, American stars and American productions, will find a big market in any and every country throughout the world.

Mr. Byron Morgan,
Care Metro-Goldwyn-Mayer
Culver City, California

Dear Byron:

Not having seen you personally since the preview of FIVE STAR FINAL, I want to write you and tell you what a fine and intelligent job I think you did.

No man's work could have been handled with more care and intelligence to preserve its integrity than you gave to mine. It is a pretty grand thing for any writer when everything clicks for him, direction, casting, production and adaptation.

Believe me, I am gratefully and

Sincerely,

LOUIS WEITZENKORN

LW/G

'SALVATION NELL' FLOPS; 'FIGHTING SHERIFF' OKAY

Graves Only Good Feature

"SALVATION NELL"
James Cruze Production
Tiffany Release

Direction .....James Cruze
From the Play by....Edward B. Sheldon
Continuity .....Walter Woods
Dialogue .....Selma Stein
Photography .....Charles Schoenbaum
Film Editor.....R. E. Loewinger
Cast: Ralph Graves, Helen Chandler, Sally O'Neil, Jason Robards, De-Witt Jennings, Charlotte Walker, Mathew Betz, Wally Albright.

Whoever okayed this script surely had a grudge against the movie-going public. "Salvation Nell" will give even an infantile brain an acute case of depression. Although, to be absolutely fair, there are some hearty laughs in it, unintentional ones. Exhibs can depend on it to form lines at any other theatre than their own.

The only saving grace is the performance of Ralph Graves—you can almost see his tongue in his cheek. The seriousness of the rest of the cast matches the dialogue, for the most part preachy and long-winded.

As for the story—laid in 1912—the heroine is betrayed by her lover, Jim, a shiftless drunk who depends on her work for their living. The only work she can get is in a saloon, where she scrubs floors. When one of the customers gets fresh with her, Jim kills him and spends four years in prison for manslaughter.

Meanwhile Nell has been taken in hand by a Salvation Army worker and has joined the Army. When Jim gets out he finds her and their son, and is going to turn crook for a night to get enough money to take them away with him to Denver. Nell prays over him and he strikes her. But when the rest of the gang are caught by the police, she discovers that he hasn't joined because he was worried over having hurt her. So he decides to go to New Orleans for a fresh start and they say goodbye forever. But that night he's waiting for her when she starts home and it develops that he just couldn't bear to go, that he's going to make a fresh start right there in town. Since these are just the words she's been waiting to hear, for reels and reels, the picture ends.

That's just a rough idea of the story, which is full of bad women and bad men trying to turn little Nell from the right.

Ralph Graves, as we mentioned above, is an interesting Jim. Helen Chandler gives a conscientious portrayal of the downtrodden 100 per cent pure Nell. Sally O'Neil is okay as Nell's pal, who's going "to have her fun and get paid for it, too" and tries to drag Nell down with her.

As an argument for prohibition, as a sermon on morals—this picture may have some value. But as entertainment, it's absolutely nil.

Innerarity Here Soon

New York—Lewis Innerarity, Pathe attorney, will leave here tomorrow for Hollywood.

'We' Rules At MGM

To discourage the personal pronoun, MGM is promoting wide use of "we" among employees in talking about the company. It's a spirit of organization idea, with notices, circulars and pay envelopes distributed generally among employees impressing the "we" idea in letters two inches high.

Cartoon In Color Should Click O.K.

"THE GOOFY GOAT"
Eshbough-Weingart Production

Produced and directed by.....
..... Eshbough-Weingart
Musical Score by.....Carl Stalling
Color by..... Multicolor

Eshbough-Weingart Productions is a new organization formed to go into the production of a cartoon series that is certain to click in a big way, if the first short, "Goofy Goats Glee Club" is any criterion.

The character of Goofy Goat is a cinch to take hold of fans throughout the world who go for cartoons. This together with the exceedingly good animations, the type of subject, the musical score and, above all, the color, makes this subject sure-fire.

Subject is a single reel.

Robert Florey Gets Director Ticket At 'U'

A new long term director's contract with Universal in his pocket, Robert Florey has been given "Murders in the Rue Morgue" as his initial assignment.

Florey, with Garrett Fort, wrote the screen play for "Frankenstein," which James Whale will direct.

Radio Reviving Musicals

After receiving enthusiastic vote from RKO sales force, Radio will revive production of filmusicals. First will be Wheeler-Woolsey picture, "Girl Crazy" with Kitty Kelly in cast. William Seiter will likely direct.

Pichel Actor-Director

In addition to playing the title role in Paramount's production "The Man With Red Hair," Irving Pichel will also direct the picture in collaboration with Slavko Vorkapich.

Columbia Troupe At Sea

Columbia's "Then Hell Broke Loose" company left last week for a ten-day cruise in Pacific waters shooting aboard a wind jammer.

Sloane On 'Boulder Dam'

Radio is figuring on assigning Paul Sloane to direct "Boulder Dam" when picture starts in September.

Bing In 'Guardsman'

Herman Bing has been added to cast of "The Guardsman" at MGM.

Loretta Sayers Looks O.K. In This

"THE FIGHTING SHERIFF"
Columbia

Direction .....Louis King
Story .....Stuart Anthony
Dialogue .....Stuart Anthony
Cast: "Buck" Jones, Loretta Sayers, Nina Quartero.

There's enough action in "The Fighting Sheriff" to entertain the kids, and the plot is the type that has always appealed to them. So exhibs are safe in playing it up as a kid attraction.

In preview form it was too long and a bit slow, but when ready for release, it should be okay.

The story is almost as old as the first western, with rewards for outlaws, hold-ups a villain, a sweet and trusting heroine, an honest hero and a woman who is scorned, therefore betraying her lover to the sheriff.

The direction is good. In the indoor scenes, Mr. King has managed to overcome the triteness of the tale and his subtlety makes them amusing and worthwhile. The dialogue, too, is better than average.

"Buck" Jones gives his usual performance as the hero, and is all the part calls for. Loretta Sayers, a newcomer, is adequate as the heroine, but it would be hardly fair to judge her by this first picture, which gives her little opportunity to show her ability. Nina Quartero, the jealous mistress of the heavy, does well. The rest of the cast is fine.

McCrae For 'Pent House'

Radio has assigned Joel McCrea to spot opposite Hope Williams in "Pent House." Gregory La Cava will direct, with picture slated for late August production.

FWC Managers Switch

Speed Borst, manager of FWC Belmont changes jobs with Harry Bailey, who has been handling the Boulevard.

U.A. Ger. Hookup May Be Set Soon

Berlin.—Executives of UFA are awaiting the arrival of Joseph Schenck and Arthur Kelly for a head to head talk on the cabled proposition for UFA to make the U. A. German versions in the future.

Warner Pictures For The Siam King

Purchase, N. Y.—The King of Siam will have a command performance of several Warner pictures. He wants to see "The Millionaire," "Smart Money" and "Alexander Hamilton."

Harry Rathner Succeeds Ledderman in 'U' Houses

New York.—Harry Rathner will succeed Dan Ledderman in the real estate department of Universal Theatres.

George Barbier Arrives

George Barbier, Broadway stage player, who has been working at Paramount's eastern studio, arrives today from New York. Barbier has a brand new Para contract and will go into a role in "24 Hours."

Vicki Baum Here

Vicki Baum, authoress of "Grand Hotel," arrives from New York today on a writer contract with Paramount. She will prepare Maurice Chevalier's next vehicle.

More 'Hell Divers'

Landers Stevens and Alan Roscoe get spots in "Hell Divers," MGM.

Ghost Writer
(Now Available)
●
WILL DO DIALOGUE AND GAGS FOR ESTABLISHED WRITER WITH SURPLUS OF ASSIGNMENTS.
●
BEST OF REFERENCES
●
Reply care of The Reporter

WARNER-FIRST NATIONAL NEAR COMPLETE CLOSE

With production of "Larceny Lane" carrying over to the middle of this week, newest lay-offs at Warner-First National will be delayed until completion of the picture. Unit was scheduled to close last week.

Finish shooting on "Larceny Lane" will leave the Burbank plant dark until the return of Mervyn LeRoy's "Local Boy Makes Good" company from Lincoln, Nebraska. Latter has several days' shooting at studio upon return.

When both productions are in the cutting room, camera work at Warners-First National will cease until fall. However, studio plans to recall many of its contract writers to the home lot within a month to prepare for fall program.

Cameras Start On 'Scarface'

Several days in rehearsal, Howard Hughes starts actual camera work on "Scarface" today. Paul Muni has the title role. Howard Hawks directing. In addition to Karen Morley, studio is casting other feminine roles.

Radio Switches 'Docs'

Drs. Dickey and Case are new medics at Radio studios, replacing Dr. Immerman, who has held down the job for two years. Change also switches permanent nurse in studio hospital, with Juanita Hastings now handling the bottles and bandages.

THE Hollywood REPORTER

Vol. V. No. 19. Price 10c. TODAY'S FILM NEWS TODAY Monday, July 6, 1931

THE VERSION PUZZLE

Both Producers and Distributors Looking for Out on the Making of Foreign Versions

With almost three years of experience in trying to crack the foreign market with the type product the foreigners will go for, our producers and distributors are still groping around trying to find a way to make this type material.

First it was synchronized silents.

Next it was the dubbing process.

Last year they went for the importation of foreign players with the productions made on the Hollywood lots.

Synchronized silents were not given a fair trial. The dubbing thing had two strikes on it before the first foot was dubbed. The making of foreign versions here in Hollywood proved to be entirely too expensive for the

(Continued on Page 2)

◆ THE PRODUCERS are soon to start a request campaign hoping to put the quietus on all publication of box-office returns. Studios claim the figures give stars an inflated idea of their value and when contract time comes around these figures are the caues of many headaches.

We are with the producers—up to a point—in this campaign.

We have no interest in the star salaries or how much or how little the studios have to pay. We figure stars are worth all they can get and also figure that studio heads should be able to work out deals with their players that will be okay both ways.

Our desire in brushing the publication of the b. o. grosses off the map is for the reason that whoever publishes them is never right and unless a guess is taken, the expense of getting anything half way accurate is more than this sheet, or as a matter of fact, any sheet which depends on the film business for it livelihood, can shoulder.

At different times in our short career as a publisher, we have had access to the EXACT figures of some theatres. We compared these totals with the grosses published by trade journals and found the journals wrong ALL the time.

So what-the-ell!

•

◆ THIS FELLOW Hammons is going to start a lot of trouble for some of our crippled producers and distributors. That baby has been working along a slow course—has felt his way into a situation that is sure fire. Keep your eye on Hammons. He has one big asset that few producers and distributors can lay claim to at this time and that is BANKER CERTIFICATION. The money Hammons and Educational have been spending for years, has been returned to the financial end with plenty of profit. This same financial end has tried on many occasions to get Hammons to spread out, but the Educational proxy told them neither the business, his organization or himself were ready for that expansion.

It is evident that "E. W." is now ready.

Indie Feature In War. N.Y. Strand

New York.—Warners have booked "Enemies of the Law" an independent production into their local Strand for a weeks run. This is the first time in many, many months that an independent feature production has been thrown on the Strand screen.

The production is being handled by Sherman Kreilberg.

Harry Reichenbach Dead In New York

New York.—Harry Reichenbach is dead. The entire motion picture industry is greived. Pictures has lost the greatest exploiteer and publicity brain it ever had.

Reichenbach had been ill for months with a cancerous throat. Burial Monday at Temple Emanuel.

No European Trip For Schnitzer

Regular summer trip to Europe is out for Joseph I. Schnitzer this year. Radio Pictures' proxy takes his family East to close his home there, and returns to the coast by Aug. 15. Harry Takiff, secretary to Schnitzer, will accompany him East, with likelihood he will stay at that end.

Hays Answers Jersey Mayor on Gang Pictures

New York.—In a letter to Mayor Martens of East Orange, N. J., Will Hays states that "gangster films are in the right of the free screen in the same manner that gangster news is the right of the free press."

The letter to Martens was in answer to one the Mayor sent the president of the Motion Picture Producers and Distributors Association, requesting that Hays ban films of this type as it was poisoning the minds of the young. The East Orange agitation was started as a result of the killing of a boy by his chum. The boy testified the whole thing was prompted by a picture he saw at one of the East Orange houses.

Birthday Party For Mayer

Louis Mayer had surprise party staged in his honor aboard his yacht Saturday. Family and close friends participated to remind Mayer he had another birthday on the 4th.

'ELMER GANTRY' MAY GET INDIE SCREEN PROD.

"Elmer Gantry," Sinclair Lewis' best seller that helped him win the $46,000 Nobel literature prize, which has always been just so much poison ivy to the picture industry because it took a minister apart to show what made him tick, may get into celluloid after all.

Rumor has it that James Cruze is considering the book for one of his personally directed pictures for Tiffany.

It has already been adapted to the stage but because of its irreverence

(Continued on Page 7)

The Five Best

The five best pictures of the month, picked by first run exhibs throughout the country, will be run on this page Wednesday morning. Late arrivals of reports has held up pick.

Para Won't Renew Nancy Carroll

New York.—It is understood here that Paramount will not exercise its option on the services of Nancy Carroll when it comes up in November. The company is not quite happy at the way Nancy has been ordering anybody and everything around before, during and after the production of her pictures.

Swanson Arrives Wed. Picture Starts Aug. 1

New York.—Gloria Swanson will land here Wednesday from her European vacation. She will go directly to Hollywood for preparations on "Tonight or Never" for United Artists. Picture scheduled to start August 1.

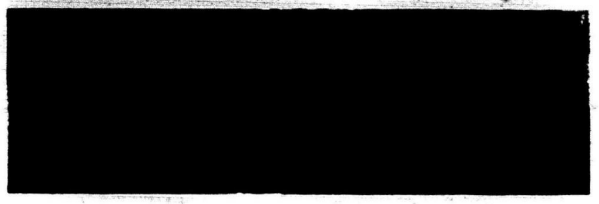
Burkan Sailing

New York.—Nathan Burkan, N.Y. attorney will sail for Europe to join Joe Schenck and Arthur Kelly just as soon as he gets the Wanger settlement from Paramount.

No More 'Gangs' Says Sam Morris

New York.—Sam Morris, general manager of Warners, states that his company will not make any more gang pictures but will turn more attention to the production of kid pictures.

Here in Hollywood Warners are completing "Larceny Lane" a gang yarn and Darryl Zanuck, the Warner production head is on the lookout for any hot idea on the gangster variety.



The Roosevelt Roof. Nice place. Nice crowd. Good food. Lousy coffee. . . The gorgeous Del Rio with a party of eight. Howard Strickland and a pretty lady. "Bart" Cormack and Horace Liveright. . . "Unholy Garden" back for retakes. . . A lot of Universal noise about "Waterloo Bridge." . . We are informed that Howard Hawks will REALLY get started on the Howard Hughes "Scarface." . . Technicolor won't believe that Paramount is going to absorb its color footage in shorts. . . Loew's State asking its patrons to have a look at the stage production of "Man In Possession" AFTER seeing the screen production at the same theatre. . . Add to the list of writers, past and present, on Paramount's "Lives of a Bengal Lancer"—John Russell. . . Eddie Buzzell still making bed-time-stories for Harry Cohn. . . Backslapping is out all this week. Beaches plenty hot and plenty sunburn. . . Uncle Carl is hot and cold on his annual European trip. What will Laupheim do if Uncle Carl decides to remain here? . . Paramount collecting 1932 license plates from all States for publicity stills of contract players. . . Punch-board maniacs—Paul Kohner and Julius Bernheim. . . Billie Dove had to walk a mile from a recent airplane accident. . . Louis Mayer dug down plenty for the Rolls Royce town car for Mrs. Mayer and he is getting more fun out of it than the Mrs. . . Clarence Brown hands out printed cards when sitting down to eat. He is on a diet. Before the pledge his lunches cost 35 cents, now the tab totals about $1.25. . .Leon Barsha has taken the matrimony dive . . Add to the list of fems who have danced with the Prince of Wales—Rosita Moreno. . . Charles Rogers spent a happy Fourth; Pola Negri put an O. K. on her suite of dressing rooms July 3. . John Stahl and family all set in their new Malibu mansion. . . George Olsen keeping open house at the same spot. . . Whoever was responsible for the Paramount title, "Forbidden Adventure" on the kids' picture, "Let's Play King," should be promoted to the title department of Radio Pictures. That tag is the last word. What do you think the natives in Harpers Ferry are going to say after viewing a 24-sheet with that handle on it? . . And they blame the depression for everything. . . Hot news. Nobody sued Lina Basquette this past week. . . Add to the list of Round Table Suckers of the Embassy—this column. . . Do you believe ALL the news stands in Hollywood could sell 291 daily trade rags in one week? . . Catalina housed plenty of "picture skippers" over the holidays. Admiral Franklin headed the fleet. Others were the L. B. Mayers, the Al Christies, the Harry Cohns and the Dick Arlens. . . Some of the studios are asking some of the daily scribblers why the cold hands on their publicity. And the daily scribblers are asking the studios "how come." . . Who and what is H. Keith Weeks? . . And Sol Wurtzel promoted Roland Brown into a 59 grand prize job at Universal. . . The two Rolls Royce agents—Myron and Frank. . . Maybe the agency of Collier, Flynn and Frank will soon be tagged Collier and Frank. . . That Wampas faux paux of last week is being handed from one to the other. . . Can you figure the temperature around Bill McNutt's neck?

'U' Borrows Deleon

Walter DeLeon, Warner-First National contract writer, has been borrowed by Universal to write dialogue for "The Spirit of Notre Dame." Dale Van Every wrote the screen play.

'Elmer Gantry'

(Continued from Page 1)

toward the gentlemen of the cloth, the major producers have passed it up.

With the church boys and Will Hays now engaged in acrimonious debate and giving to the public prints the lowdown on each other, it is quite possible the movie-makers may decide the opinion of the churchmen isn't quite so important after all.

Columbia has ready for release "The Miracle Woman," which takes a healthy poke at lady evangelists who dive in the ocean and come up for air in the desert. The big companies will study the reaction to this one closely. It has a strong "Elmer Gantry" flavor.

"Elmer Gantry" has attracted so much attention in Europe since Lewis won the Nobel prize that the American manufacturers are worried lest their European rivals film the book and release it in this country.

FWC Zoning Before Buying Next Year's Prod.

FWC officials are still working out protection and zoning of their various circuit houses before closing blanket deals with major companies for product next year. The zoning layout is extremely complicated, and far from completed after two months' work by FWC.

Delay is holding up contracts with independent deals in the western states where FWC operates.

'Eddie Cuts In' Held Up

With only three more days shooting to complete "Eddie Cuts In," RKO-Pathe has suspended all camera work on the picture until the recovery of Eddie Quillan.

Production ceased Friday and will not be resumed until tomorrow.

Brower On Second Hoot

M. H. Hoffman, Jr. has again signed Otto Brower to direct Hoot Gibson. Brower directed "Clearing the Range," first of the series for Allied release, and will direct the third titled "The Hard Hombre." Shooting starts July 13.

Para To Release Chesterfl'd Shorts

New York.—Paramount has taken for release the Chesterfield series, "Movie Memories." They will be retitled "Screen Souvenirs" without the Chesterfield trade mark.

RKO-Pathe Western To Start Today

Tom Keene's initial starring western for RKO-Pathe "Sundown Trail" starts today on Victorville location. Robert Hill will direct with cast including Marion Schilling, Nick Stuart, Hooper Atchley, Stanley Blystone and Murdock MacQuarrie.

'The Big Gamble' Retakes

Several days' re-takes and added scenes are being shot on "The Big Gamble," which stars Bill (movie) Boyd at RKO-Pathe. Harry Joe Brown is directing the added footage. Fred Niblo directed the picture.

Estabrook On 'Frontier'

With script of "Are These Our Children?" out of the way, Howard Estabrook is giving "Frontier" his exclusive attention. Studio wants final script ready well in advance of production start in the early fall.

Veterans In 'U' Serial

Three old-time serial stars have been added to the cast of Universal's episode thriller, "Battling With Buffalo Bill." They are William Desmond, Frances Ford and Joe Bonomo.

Sennett's Junior Golf Tournament

A Junior golf tournament, sponsored by Mack Sennett, will be staged at the Westwood mashie course July 7-8-9. Andy Clyde will perform as official referee.

Four cups and one set of golf clubs are listed among the prizes so far. Sennett, Jackie Coogan, Andy Clyde and Our Gang are among the trophy donors. Several hundred youngsters from eight to sixteen years of age are expected to compete.

Pathe Cops Are Officers

RKO-Pathe's staff of ten studio policemen has been incorporated in the Culver City municipal police department. Men are on studio payroll, but are subject to call for city duty. Joe Lavin heads the force with rank of Captain.

Beaton A Producer

Welford Beaton, editor of the Spectator, has turned producer. He will do a feature picture from a story authored by himself with Otto Brower directing and Harry Perry at the camera. It will be done in Multicolor.

Bob McWade At MGM

Robert McWade has been signed for a part in "Get-Rich-Quick Wallingford" which will star William Haines under the direction of Sam Wood.

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Here's Who's Who Credits On Next Week's Shooting At All Studios

Title	Author	Adaptation	Continuity	Dialogue	Director	Featuring
Caddo Productions						
THE AGE FOR LOVE	Ernest Pascal	Ernest Pascal	Ernest Pascal	Robt. E. Sherwood	Frank Lloyd	Billie Dove
SCARFACE	Armitage Trail	Miller-Pasley	Schrock-Green	Ben Hecht	Howard Hawks	Paul Muni
Columbia Studios						
FIFTY FATHOMS DEEP	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Chanslor Dorothy Howell	R. Wm. Neill	Jack Holt
TEN HELL BROKE LOOSE					Geo. B. Seitz	Beery-Cromwell
Fox Studios						
SKYLINE	Felix Riesenberg	Kenyon Nicholson Dudley Nichols	Kenyon Nicholson Dudley Nichols	Kenyon Nicholson Dudley Nichols	Sam Taylor	Thomas Meighan O'Sullivan-Loy
WICKED	Gordon Rigby	Adela R. St. Johns	Kenyon Nicholson Kathryn Scola	Kenyon Nicholson Kathryn Scola	Allan Dwan	Victor McLaglen Elissa Landi
THE MIDNIGHT CRUISE	Ourfler-Virentano	Conners-Klein	Conners-Klein	Conners-Klein	McKenna-Menzies	Lowe-Moran
Metro-Goldwyn-Mayer Studios						
SPORTING BLOOD	F. H. Brennan	Chas. Brabin	Chas. Brabin Wanda Tuchock	Willard Mack	Chas. Brabin	Ernest Torrence Lew Cody
SUSAN LENOX, HER RISE AND FALL	David G. Phillips		Wanda Tuchock Delma Daves Zelda Sears		Robt. Z. Leonard	Greta Garbo Jean Hersholt Miljan-Gable
THE GUARDSMAN	Franz Molnar	Ernest Vajda	Claudine West		Sidney Franklin	Lunt-Fontanne
HELL DIVERS	Lieut. Com. Wead	Gates-Boylan	Gates-Boylan	Gates-Boylan	George Hill	Beery-Rambeau
Paramount Studios						
THE ROAD TO RENO	Virginia Kellogg	Lovett-Marlow	Lovett-Marlow	Lovett-Marlow	Richard Wallace	Rogers-Shannon
HUCKLEBERRY FINN	Mark Twain	McNutt-Jones			Norman Taurog	Coogan-Durkin
DAUGHTER OF THE DRAGON	Sax Rohmer	Lloyd Corrigan Sidney Buchman Jane Storm	Lloyd Corrigan Sidney Buchman Jane Storm	Lloyd Corrigan Sidney Buchman Jane Storm	Lloyd Corrigan	Anna May Wong Oland-Hayakawa
Radio Studios						
CONSOLATION MARRIAGE	Wm. Cunningham	Humphrey Pearson	Humphrey Pearson	Humphrey Pearson	Paul Sloane	Irene Dunne
FANNY FOLEY HERSELF	Juliet W. Tompkins	Carey Wilson		Bernard Schubert	Mel Brown	Edna May Oliver
RKO-Pathe Studios						
EDDIE CUTS IN	George K. Turner	Earl Baldwin	Earl Baldwin	Earl Baldwin	Albert Rogell	Quillan-Rogers
DEVOTION	Pamela Wynne	John-Jackson	John-Jackson	John-Jackson	Robert Milton	Ann Harding
Tec-Art Studios						
FIGHTING BACK	Jack Natterford				Chas. Hutchison	Nixon-Hughes
LADY FROM NOWHERE	Johnson-Gerrard				Richard Thorpe	Day-Holland
Tiffany Studios						
MORALS FOR WOMEN				Frances Hyland	Gene Lewis	Love-Tearle
THE MONSTER KILL	Darling-Strayer	Darling-Strayer	Darling-Strayer	Darling-Strayer	Frank Strayer	Pringle-Waite
RANGE LAW	Earle Snell	Earle Snell	Earle Snell	Earle Snell	Phil Rosen	Mynard-Dade
Trem Carr						
MOTHER AND SON	Wellyn Totman	Wellyn Totman	Wellyn Totman	Wellyn Totman	J. P. McCarthy	Clara K. Young
United Artists						
STREET SCENE	Elmer Rice	Elmer Rice	Elmer Rice	Elmer Rice	King Vidor	Sidney-Collier, Jr.
PALMY DAYS	Eddie Cantor Morrie Riskind David Freedman	Eddie Cantor Morrie Riskind David Freedman	Eddie Cantor Morrie Riskind David Freedman	Eddie Cantor Morrie Riskind David Freedman	Ed. Sutherland	Eddie Cantor
CORSAIR	Walton Green	Josephine Lovett	Josephine Lovett	Josephine Lovett	West-Lloyd	Chester Morris
Universal						
CRAFT	Barry Barringer	Barry Barringer	Barry Barringer	Barry Barringer	Christy Cabanne	Carol-Toomey
HEAVEN ON EARTH	Ben L. Burman	Ray Doyle	Ray Doyle	Ray Doyle	Russell Mack	Lew Ayres
WATERLOO BRIDGE	R. E. Sherwood	Benn W. Levy	Tom Reed	Benn W. Levy	James Whale	Clarke-Douglass
STRICTLY DISHONORABLE	Preston Sturges	Gladys Lehman	Gladys Lehman	Gladys Lehman	John M. Stahl	Lukas-Fox

THE Hollywood REPORTER

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STOCK PLAYERS GET NOD

◆ ONE OF the most astounding things in the motion picture industry is the activity of Multicolor since the opening of the $2,000,000 plant early in the Winter.

When the Howard Hughes plant was opened everyone started to wag his head out of sympathy for an undertaking that presented every form of impossibility. Color was on the skids, had been on the skids for months, and here was this young producer, stuck with color patents that cost him plenty plus gobs of money sunk in one of the most complete laboratories that has ever been conceived in this business.

The Multicolor plant was dubbed "Hughes' Folly" and even his best friends laughed with and at the crack. The more friendly inclined, always passed the thing by with the thought, "Well, he can always turn it into a black and white plant and get sufficient work to pay the overhead?"

Now, less than six months since the opening of the plant, there is more footage in color photography going through Multicolor than any other process in the business. And not only is footage going through, but producers are being RESOLD on the value of color.

At the present time there are six Multicolor units in different parts of the world shooting pictures. There are four companies in active work in Hollywood. Two feature pictures have been completed in the last few days and two others are being put into production.

We were privileged to see the first cartoon reel done entirely in color yesterday. The process was Multicolor, the subject "Goofy Goat" and it is our guess that when the picture is previewed all cartoon producers will make a wild scramble for color. It gives the cartoon a quality that has never been reached in straight black and white, it is comparable to the colored comic supplements in the Sunday papers and the same supplements done in black and white.

A lot of people have said, "Multicolor is working because Howard Hughes will furnish the financial backing to any producer who will photograph his subject in color." Those who know Hughes laugh at such a statement. Howard has spent plenty in getting the Multicolor patents and more in building the plant and other than that he is making Caddo Productions for United Artists release.

As a matter of fact, we don't believe Hughes has been inside the Multicolor plant since its completion.

Studio Economies Demand Contract People Be Used; Big Break for Option Artists

Stock players under contract to major studios will see plenty of work as a result of strict orders given by company heads to utilize contract players in every possible spot. This edict by production heads gives stock people an ideal opportunity to display what talent they may have for a climb into feature player ratings.

Economy waves that have swept through all production organizations include definite instructions to casting directors, supervisors and directors to thoroughly comb the availability list of contract players for a picture before any contracts are signed with outsiders. This order, together with interchange of stock players between pro-

(Continued on Page 2)

Ziedman On Own Shooting Soon

Bennie Ziedman is on his own as an independent producer. He has purchased an original from Al Boasberg, has engaged Luther Reed to work on screen treatment, and will start casting in the near future.

N. Y. Criterion To Close Awaiting 'Amer. Tragedy'

New York.—"The Smiling Lieutenant" will be yanked out of the Criterion here July 12, with the house going dark until the opening of "An American Tragedy." "Lieutenant" will go to the Rivoli for a late July date and in for four weeks.

N.Y. Critics Rap Para Pix

New York.—One of the worst pannings the local critics have bestowed on a picture for some time was given the Paramount production of "Women Love Once." Concensus being the yarn was old, heavy and badly directed.

Gus Schlessinger In N.Y.

New York.—Gus Schlessinger, former European head of Warners, arrived in New York yesterday. He expects to close a deal that will send him back to Europe as film head of one of the majors.

Wanger Awaits Para Settlement

New York—Contrary to current reports, Paramount has not made any settlement of the Walter Wanger contract. Nathan Burkan and Paramount have been talking settlement but nothing has been closed.

The old contract of Wanger's does not expire until September 24, with the new $800,000 piece of paper going into effect at that time.

Green From Para To Ziegfeld Follies

New York.—John Green, musical composer at Para Astoria studios, is on 30-day leave to write musical numbers for Ziegfeld's new Follies.

Warners N.Y. Hollywood To Close For Month

New York.—The Hollywood here will close Sunday for the month of July with "Alexander Hamilton" slated to open the house the first week in August.

Charles McCarthy O.K.

New York.—Charles McCarthy, publicity head of Paramount, has returned to his desk after a two weeks' illness.

Col. Earns $4

For the year ending June 28, Columbia Pictures Corporation will show earnings of about $4 a share.

Olympic Com. To Tap Pictures

The Motion Picture Industry has been penciled in for a very sizable "tap" for season tickets for the Olympic Games. The price of the ducket is $22.00. All major studios have sent out applications to all people on their payroll. Norman Manning is handling the picture end for the Committee.

"D. W." Starts Monday On 'The Struggle' In N.Y.

New York.—D. W. Griffith starts shooting on "The Struggle" here Monday with a cast including Hal Skelly and Zita Johann. Joe Ruttenberg will be on the camera.

Laemmle Sr. to N. Y. When Weather Cools

Carl Laemmle, Sr. has called off his trip to New York until heat lifts. Was originally slated to leave early next week.

Heat Hits Stahl

With Director John Stahl under the weather on account of the hot spell, Universal's "Strictly Dishonorable" was idle yesterday. Stahl is expected back this morning.

Fox Theatres Show Loss

New York.—For the year ending October 19, Fox Theatres report a deficit of $3,225,000.

EXHIBS AFRAID STUDIOS WILL MAKE TOO FEW PIX

New York.—Sales offices here are being flooded with letters from exhibitors all over the country asking for last minute information regarding the number of pictures their company will make next year.

The exhib query comes as a result of the seeming scarcity of money in the major organizations and their thoughts that this or that company will be forced to cut their program, after the exhibitor has bought and set in a certain number of pictures.

EXHIB PUBLICATION SHOOTS AT PRODUCERS' STAR BAIT

From
The Philadelphia Exhibitor

Four weeks ago, when the fate of Jack Oakie with Paramount was undetermined, and it appeared as if he would be a fadeout, any Paramount exchange manager or salesman would tell you that Oakie was through, the company knew it, and in order to protect its interests and that of the exhibitor, Paramount was dropping him because of poor box office.

Now, it appears, Oakie stays with Paramount. Now, it appears, any Paramount manager or salesman will tell you that Oakie is the nuts, Oakie is big box office, etc.

What do they think the exhibitor is—crazy?

It has been a merry game, this star business. One day the star is good, another poor. It all depends on whether the studio wants to put on the screws because of salary trouble, or other reasons.

But this much can be said—

The exhibitor who is fool enough to pay for the expense of a studio's experimenting with the prospective star doesn't deserve any pity when those pictures won't draw.

It doesn't apply to Paramount only. Fox, Warners, Metro—every company is doing the same thing.

The producers are asking the exhibitor to pay for the expense of training a star and then taking a big price when the star makes good. If the star doesn't, then another episode becomes movie history.

No producer will stand the expense of operating a brand-new theatre with the exhibitor, but that same producer will ask an exhibitor to stand with him while his producing department finds out whether or not the star material is really there.

Bankhead is a classic example. "Tarnished Lady" is probably responsible for more bromo seltzer being used by exhibitors than any other picture of late. Not only is the picture a magnificent flop, but the taste left in the patrons' mouth will probably cause loss of trade for other films. The result seems to be the same in England, at present, also.

And, the argument is advanced: "You are building with us. In her next, she'll knock 'em cold."

Pfooey!!!!

No audience will believe it, and they shouldn't.

There are plenty of other examples. Bets can now be taken that when Lunt and Fontanne make "The Guardsman" for Metro most of the subsequent run houses will wish that they didn't book it.

The motion picture business is probably the most unscientific of them all, but this business of making the exhibitor stand for everything and anything is bringing it to the lunatic stage. Most exhibitors have a sense of humor, but at the present price it is hardly worth retaining.

Why ask the same percentage for stars like Nancy Carroll, George Bancroft, Clara Bow, who have proven their draw, as is demanded for Tallulah Bankhead, Sylvia Sydney or Gary Cooper?

At Metro the Lunt and Fontanne and Tibbetts will probably be handled on the same basis as some of this company's already developed stars. The same holds good for other outfits. Para and Metro are only selected in this instance as an example.

"Be fair" seems to be the most misused words in the motion picture industry.

Summerville Short O.K. for Laughs

"CAMPAIGN CAPERS"
Universal

Direction .....Harry Edwards
Story and Dialogue....Edward Kaufman and Francis Martin
Photography .....Rufus Cline
Cast: Slim Summerville, Sally Sweet and Eddie Gribbon.

This is the second of the new Summerville two-reel series and shows Slim in the Marine Corps instead of the A.E.F. It is a fair laugh-getter and the story has a good punch. It does not come up to a number of the series that were produced last year.

It was previewed before an audience at a local theatreWednesday evening and received a good reception. Edward Kaufman, who wrote the script depends more on routines and situations for laughs than he does on the cleverness of his comics. The picture's best laugh is in an O. Henry twist at the end. An explosion has wrecked the barracks and Summerville tosses another explosive into a tree. The detonation bares the tree of all its foliage and reveals forty-two marines with their sweethearts perched on the barren limbs.

Jack Conway To Direct 'Pigboats'

The Metro-Goldwyn-Mayer production of "Pigboats" will be directed by Jack Conway. It is an original by Edward Ellsberg. No cast as yet.

Shannon On Original For RKO-Pathe

Robert Shannon has been signed to work on an original for RKO-Pathe.

Daves Writing Philippine Yarn

Delmar Daves gets assignment at MGM to write original story for Ramon Novarro. Yarn has Philippine background.

Is There A Santa?

In explaining why he had the fireplace removed from his office and windows put in instead, Junior Laemmle said: "While in New York I found there was no Santa Claus, so why a fireplace?

Lane-Mayer Cast Will Be Settled Out of Court

The suit brought by Lola Lane in the Superior Court asking that her contract with Jerry Mayer, agent, be set aside, was taken off the court calendar yesterday in Judge Raymond Turney's court. Roger Marchetti represented Miss Lane.

William Boyd To U.A.

William (Paramount) Boyd has been borrowed by Roland West for a part in the United Artists production of "Corsair."

The MGM Traffic Cop

MGM have their own cop directing traffic in front of the Washington Boulevard entrance of the studio. This move was caused by several people being hit crossing the street at this point.

Sloman On 'Sal Of Singapore'

New York.—Edward Sloman, who came east to direct Nancy Carroll in "Wild Beauty" for Paramount, has been assigned to direct "Sal of Singapore" with Claudette Colbert.

Lothar Mendes, also in from the coast, who was originally slated to direct "Sal of Singapore," is now without an assignment. Arrangements may be made to have Mendes handle "Wild Beauty" when story is ready later.

'Mother Africa' Soon With Multicolor

Major Court Treat, FRGS, will leave here for the big English game reserve in Eastern Africa next Tuesday to photograph the first sequences on "Mother Africa," which is to be made entirely in Multicolor.

Lois Moran Gilbert Lead

Lois Moran has been selected as the feminine lead opposite John Gilbert in the MGM production of "West of Broadway."

Ralph Bellamy At MGM

Ralph Bellamy has been signed for a role opposite John Gilbert in the Metro-Goldwyn-Mayer production of "West of Broadway."

Harry Cohen Back

Harry Cohen, western supervisor of Radio exchanges, returned from two month trip to New York Wednesday.

Walter Lang

Director of

'Hell Bound'

◆

Under Contract to

JAMES CRUZE PRODS., Ltd.

THE HOLLYWOOD REPORTER

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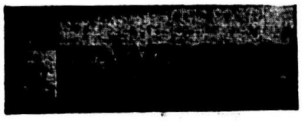

Didja hear why Jimmie Howe showed up late one day recently for retakes at his studio? Well, Jimmie started out the day before to play golf with Warren Hymer. On the way back they stopped at Chinatown for dinner and a Tong War broke out; and Jimmie, being a Chinese, the cops grabbed him, thinking maybe he had something to do with it. What we want to know, Jimmie, is DID you start the Tong War?

•

We hear that an actor with a Spanish (very Spanish) name, and a famous musical comedy dancer, now a picture star, are these ways and those ways about eacn other. The actor has a wife, and the dancer is reported engaged to another at the moment, but we hear what we hear, and it listens like Romance.

•

A young actor who was seen about much with a titled English lady before her return to England, is now whispering sweet nothings into the listening ear of a girl who is the supposedly promised bride of a well-known New Yorker. The "fiancee" has been expected here for many months now, and there are many of the opinion that he never will show up. So why not?

•

Greater Love Hath No Woman: On the hottest day last week, Carmel Myers was right in the middle of a permanent wave when she received a telephone call. After hanging up the receiver she gave orders to uncurl everything that had so far been curled, rushed out the door and down to L. A. to have lunch with friend husband. And for no reason except that he called and asked her to!

•

John Mack Brown At 'U'?

Universal is dickering with John Mack Brown for term contract for featured spots. Brown was under contract to MGM a few weeks ago when loaned to "U" for lead in a serial. The player balked, with "U" turning him back to MGM, and letter giving him contract release at his request. New deal direct with the player was then started by "U."

Post-Gatty Whirl For Pathe News

New York.—The photographic report of the Post-Gatty record-breaking world tour were shown on Broadway yesterday by Pathe News and will be incorporated in the regular Wednesday release all over the country.

Pat Dowling Heads Industrial Unit

The Christie's industrial film division of Metropolitan Sound Studios has been organized as a separate company with Pat Dowling, former publicity man, president. Company will be incorporated shortly as Metropolitan Industrial Pictures.

Dowling states that the personnel of the old unit will remain the same in the new corporation. H. H. Brownell is production manager. Company will use recording and film facilities of Metropolitan lot.

Tiffany To Throw Feed For William Saal

New York.—Tiffany have sent out invitations to a dinner they are tendering the new general manager, William Saal. The spread at the Astor next Wednesday.

'U' Cabinet Meeting At Malibu Home

To avoid heat, Universal held production cabinet meeting last night at the Laemmle Malibu beach home.

Accidents On 'U' Serial

A series of accidents befell Universal's "Battling With Buffalo Bill" unit on the first day of the serial's shooting.

Bill Patton suffered a broken leg and crushed chest, Fred Haynes a fractured ankle and body bruises, Edward Anton was wounded by a spear, Joe Mills received a broken rib, and Bill Rambeau suffered from cuts on his hands and arms.

The scene in which the casualities occurred was a battle between Indians and winners of the west.

Darmour Finishes Feature

Larry Darmour has finished production of Mystery Train," feature melo with Marceline Day, Nick Stuart, Hedda Hopper and Bryant Washburn. Phil Whitman directed.

Jed Kiley on 'Lone Wolf'

Jed Kiley has been assigned to write the continuity for the Louis Joseph Vance story, "The Lone Wolf's Son," at Fox. Hamilton MacFadden is slated to direct.

Del Ruth To Alaska

Shortly after he completes direction on "Larceny Lane," Roy Del Ruth plans to leave on an extended vacation trip to Alaska. Picture finishes tomorrow (Friday).

Albertina Rasch Sailing

New York.—Albertina Rasch and her husband, Dimitri Timomkin, will sail from here for Europe July 7.

Greta Grandstedt At U.A.

Greta Grandstedt has been added to cast of "Street Scene" for U. A.

Can't Handle Pencil

It's tougher than ever to get requisitions okayed at Universal. Henry Henigson is turning 'em down with excuse he can't write the okay with his bum finger.

Eastman Distributes $1,000,000 Profits

New York.—Eastman Kodak is making a distribution of $1,000,000 in wage dividends among their employees.

McRae Subbing For Taylor On 'U' Serial

Henry McRae, supervisor of serials at "U," stepped into direct "Battling With Buffalo Bill" when Ray Taylor had sunstroke Wednesday. Taylor will return Monday.

MGM Wants New Title For 'Cheri Bibi'

MGM is looking for new title to hang on "Cheri Bibi," John Gilbert's recent picture. Company is offering $50 to employee that submits accepted handle.

RKO Closing With Universal For Product

New York. — Representatives of Universal and RKO Theatres are working out final details of booking agreement where "U" product will play the RKO houses during the coming year. It is reported "U" gets better deal than that in force last year.

Darrow and Post In 'Secret Service'

John Darrow and William Post get cast assignments in Radio's "Secret Service" which stars Richard Dix.

Helping Hand

More than 40 former studio employees of Radio were used as extras in "Consolation Marriage" yesterday. Group included former grips, prop men, publicity writers, assistant directors, etc.

Just a helping hand to the gang from Myles Connolly, supervisor, who instructed casting office to use extras from list of recent let-outs at the studio.

Mary Kornman At Radio

Mary Kornman, former member of "Our Gang," gets second lead in "Are These Our Children?" which Wesley Ruggles will direct for Radio.

Radio Comedy Titled

"Scratch-as-Scratch-Can" is set as title for next Clark-McCullough comedy for Radio which Mark Sandrich will direct.

Randall Faye At 'U'

Universal has assigned Randall Faye to write the screen play and dialogue of "A Lady of Resource," by Arthur Somers Roche.

Anthony Coldewey At 'U'

Universal has purchased an original story from Anthony Coldewey, who has been put under contract to write the screen treatment and dialogue.

L. Satz Starts Yiddish Talker

New York.—Ludwig Satz will start production on a Yiddish talker for the Film Exhibitors Corporation today at the RCA studios here. The title will be "Love Crazy." Sidney Golden will direct.

Writers-Wampas Benefit For Hungry Kids

The Writers-Wampas are framing benefit show to collect funds to feed hungry school children of the city. Matinee and night performances will be staged at the Hollywood Playhouse Sunday, July 12. Pop prices of 50 cents and one dollar will prevail.

Dove Misses Heat With Night Shooting

Billie Dove and members of "Age For Love" company are missing the heat wave by arranging schedule to shoot nights instead of days. When cooler weather arrives, picture will go back to day work.

N. Y. Rialto On Old Policy July 16

New York.—The Rialto here will go back to its old policy July 16 with the Marx Brothers picture, "Monkey Business." For past few weeks the house has been on a grind with old pictures at a lower admission scale.

'Unholy Garden' Retakes

Preview of the new Ronald Colman picture has been held up with retakes and added scenes being made.

Nordlinger Changes Office

Victor Nordlinger has left the Brian-Kent office and has his shingle stuck out with Fanchon Royer. The new agency will be known as Fanchon Royer-Nordlinger.

Stock Players

(Continued from Page 1)

ducers themselves, has made jobs decidedly scarce for the free lancers.

Through constant work, stock players will be seen in enough parts to give studio executives the proper slant on possibilities for building. Such a condition naturally reacts favorably for the player's future welfare.

In the heydev of prosperity, studios would sign stock players in wholesale numbers, and then let them lay around without one appearance in a picture for two or three option periods. Then the player was dropped, to be picked up by another company and rushed through to featured rating.

At one time, a large studio compiled statistics which showed that the contract stock players averaged only fifteen weeks' work during a year; and this included loan-outs to other companies.

Outstanding example of utilizing stock contract players is that of Para's "Road To Reno." The nine people in the cast are entirely from the company's contract list. They include: Lilyan Tashman, Charles Rogers, Peggy Shannon, William Boyd, Wynne Gibson, Skeets Gallagher, Judith Wood, Tom Douglas and Irving Pichel.

THE Hollywood REPORTER

Vol. V. No. 17. Price 10c. TODAY'S FILM NEWS TODAY Thursday, July 2, 1931

BIG INDIE DEAL IN WORK

Group Headed By Hammons To Combine Studios and Pro. Western Electric in The Deal

One of the largest independent deals the industry has ever seen is now in the process of formation, according to a well authenticated report. The deal is being instigated and headed by Earl Hammons, president of Educational, and takes in Howard Hughes, Charles and Al Christie and others, together with the Educational and Metropolitan studios.

When all the papers are signed the deal will mean that a big holding company has acquired Metropolitan and Educational studios to house production to be made by Howard Hughes, Harold Lloyd, the Christies and several large independent units that are standing by awaiting the closing before going ahead with projects they have in formation.

It is thought that Western Electric may have a finger in this combination, either furnishing actual cash backing

(Continued on Page 2)

WE BELIEVE THAT—

Before Jan. 1, 1932, the producer-owned circuits will have separated themselves from better than 50% of their present theater holdings because they have become convinced of the insanity of attempting the running of houses from a New York desk and other than key-center spots, it is a waste of money and time.

That within the next six months one of the most powerful independent units for the making of class A productions will be formed with a few of our best executives, directors and writers in on the deal and this company will not make pictures to meet schedules nor will they make them for any one company. Also it will be the most successful production organization in pictures and the big distributors will fall all over themselves bidding for their product.

That there will be little change in the quality of the product to be released during the coming year because of a demanded economy that our studio heads are not too familiar with and the fact that release schedules will still act as a hamper in the making of better pictures.

That before another twelve months has past the exhibitor will be a greater controlling factor in motion pictures than ever before because the big boys have found they can not successfully operate houses and with the turn back of a major portion of their holdings, that act will put the exhibs in a king seat. Also there will be fewer and fewer straight rental contracts, 75% or better will be on percentage which will, of necessity, demand producers develop drawing attractions whether that be in quality of product or strong box office personalities or both.

That the coming year will see less dialogue in talkies, and that movement, action and pantomime will predominate to such an extent the foreign market with its good Pounds, Marks and Francs will find a channel into the bank accounts of American producers.

That high salaries for people who deliver will continue and the salaries of people who have contributed little to the success of production, distribution and exhibition will be cut to an astounding figure.

Oldknow Warns on Theatre Economies

Oscar Oldknow, vice president of Fox Theatres, has issued a warning to theatre owners all over the country regarding the economies that are being thrust on the exhibition end of the business. Oldknow says: "We should not carry these economies too far as it is apt to turn the theatres into funeral parlors."

Heavy Gross For 'Free Soul' Dual Run

Despite heat and dull matinees at the Chinese, "Free Soul" is making excellent showing on dual run at the Criterion and Chinese. Gross for first week at Criterion hit $20,000, while Chinese intake was slightly below $14,000. FWC figures the picture will go two more weeks.

Kent To Europe In Sept.

New York.—Sidney R. Kent will leave here early in September for his yearly European trip. This time he will give a lot of time in the inspection of the Joinville and London studio projects of Paramount and lay out the production schedule for both plants.

Chicago Studio Being Planned

Chicago.—A combination of picture men headed by the Cooney Brothers, local exhibitors, have completed all details for the construction of a mammoth studio in the Palos Hills section. The studio and section will be tagged New Hollywood. L. W. Alexander, of the Alexander Films here, is vice-president and general manager of the company.

Lee Marcus On Way Here

New York.—Lee Marcus, president of RKO-Pathe, left New York yesterday headed for Hollywood. He will make several stops inspecting exchanges of his company. He expects to be in Hollywood for four weeks.

Heat Closes N.Y. Offices

New York.—All film offices here closed their doors and sent their employees home at 3 P. M. yesterday due to the terrific heat.

Thalbergs Embark July 10

London. — Irving Thalberg and Norma Shearer leave here on July 10 for New York and Hollywood.

Jack Lait Here

Jack Lait, author, playwright and newspaperman, arrived from New York yesterday.

Penny Wise and—

Latest in the salary cut gag, understood to have gone in operation in one of the major theatre circuits, calls for a nick of $1.50 in paychecks of all stenos and secretaries.

Execs feel so bad about it, they are shelling the buck and a half out of their own pockets.

Little Move In Picture Stocks

New York.—Picture stocks, taken as a group, have become known recently as the slowest moving group on the big board. The public has become unsold on these issues and the sales have slipped from the stage of being the most active on the Stock Exchange "dead paper."

In yesterday's 1,700,000 day there was 33,900 shares of the five majors traded. A year ago at this time the figure ran to 211,500.

FWC Switches Its Policy In San Diego

FWC has switched policies of two first runs in San Diego in attempt to increase grosses and cut overhead. The Fox remains as "ace" house with best pictures and Fanchon-Marco units at 75 cent top. Orpheum, which had second choice first runs on weekly change at 60 cent top, reverts to second run split-week grind at 25 cents. California, operating on second run split week 25 cent policy for past several months, changes places with the Orpheum and now plays week stands of first run features at the 60 cent tariff.

Evalyn Knapp Better

Evalyn Knapp is reported to be improving rapidly, but will not be able to leave Hollywood Hospital for at least three weeks.

PARA'S TECH FOOTAGE ABSORBED IN SHORTS

The contract that Technicolor has with Paramount for a pretty big footage via this process will be absorbed in the Paramount Pictorial, a monthly scenic and personality reel. All subjects starting with their 1931-32 releases will contain at least one sequence entirely in Technicolor.

The above contract was given right at the height of the color craze, that died even before that organization could get color cameras sufficient to take care of their demands.

CRITIC'S IMPRESSIONS ON PRESENT FILM CONDITIONS

By E. D. KEILMANN
The Topeka Daily Capital

I do not believe the admission has a thing to do with the present crisis in the talkies, except that for the kind of talkies we are getting the price is too high. Do not believe that a price reduction would bring many more fans to the box office for the same kind of pictures.

The fans want entertainment and will pay for it if it's what they want. Ask one of the fans what they want and you'll get a stammer or a blank look. They don't know but if you talk long enough you'll discover this—

The chief appeal of the old silent movies was that they moved. The first and foremost thing in them was a story and that story never stopped going right ahead. The actors told their story with action. There was a rapid change from scene to scene. The old chases were the first thing that attracted attention from the public and a refined progression of the chase was what kept them movie fans.

No man can talk and run, so when the talkies came the actors had to stop acting to talk. The story stopped. The rapid change from scene to scene stopped, everything stopped so that the "new marvel" of talking could be introduced. In one Buddy Rogers pictrues recently, it was actually funny. Buddy and the gals would walk around the room a bit and then sit down on a davenport to talk. Then they'd get up, move about a bit and then sit down for some more talk. Is it a wonder that Buddy is losing out?

"All Quiet," "Trader Horn" and even "The Millionaire" showed that there is a mid-way point where action can be continued and the sound—if not the dialogue—continued. They also demonstrated that some of the best parts of the story are better without even sound effects.

The trouble with the movies today is that the novelty of sound has worn off and there are only a few directors who have learned what to do with it—or their producers have not learned enough to let the directors direct. There is too much domination of the screen by the sales departments of the film distributing companies. If you don't believe this, how do you explain some of the idiotic titles—"box office titles"—that are really driving many fans away from the box offices.

Give the fans a good picture, like "Millionaire," "All Quiet," etc., and they'll come out again from those holes—golf and otherwise—to make a real box office showing. All the price reduction in the world won't drag them to the theatres.

I know this is true because several times I have tried to get some friends to attend a free preview and in each and every instance I had to act as a salesman for the picture before I could get their acceptance—to a free show mind you.

Olive Tell In 'Devotion'

Olive Tell and Dudley Diggs have been added to cast of "Devotion," Ann Harding picture for RKO-Pathe.

That Overseating Gag

The overseating problem seems to be older than most of us in this business realize.

For instance, Dr. E. E. Helms stated last week, "From a study of recent excavations at Pompeii, we found there were three theatre seats in that city for each inhabitant."

N.E.A. Groups To Visit Paramount and MGM

Metro-Goldwyn-Mayer and Paramount will get out their prop cameras and sets tomorrow in anticipation of the visit of about 1500 delegates of the National Education Association.

Other studios not so wise to such invasions gave the visitors a glimpse at a company in work, result being the loss of a lot of time and money. But MGM and Paramount knowing about these things are calling on the prop crew and cameras with instruction to do their stuff for the visiting firemen.

Sweden No Want Native Product

The Svensk Filmindustri has issued a report which points out that the most important and difficult problem in Sweden is the production of "talkies" in the native tongue. Although there is a real need of such films, they can not be amortized in the country, and this is the reason why domestic "talkie" production is practically non-existent.

Three To Start At MGM Next Week

Metro-Goldwyn-Mayer will put three pictures in work at their studio Monday. They are "West of Broadway" under the direction of Harry Beaumont; "Get-Rich-Quick Wallingford" with Sam Wood directing, and "Boarding School" with Harry Pollard doing the orders.

Goldwyn Imports Stage Players For Swanson

Sam Goldwyn has imported four members of the original New York cast of "Tonight or Never" for the Swanson picture soon to be placed in production. They are Greta Meyer, Robert Grigg, Warbutron Gamble and Melvyn Douglas.

Gilbert's Lead For 'West of Broadway'

The feminine lead opposite John Gilbert in "West of Broadway" has narrowed down to three—Anita Page, Lois Moran and Karen Morley. Selection must be made today as picture starts Monday.

Holmes-Hopkins in 'N.Y.'

Phillips Holmes and Mirian Hopkins were cast for the leads in "This Is New York" which Paramount will put into production next week.

More Multicolor Units En Route

With cameramen already scattered in various parts of the globe, Multicolor has dispatched several more crews to foreign lands.

Leon Britton is en route to China. Harry Garson is traveling to Northern China. Alvin Wyckoff is on his way to Calgary, Alberta, Canada, and will shoot at Banff and Lake Louise. Johnny Boyle has arrived in Sweden.

Radio Story Scouts Will Scout Europe

New York.—William Worthington and John Twist, story scouts for Radio Pictures, have left for Europe to look over the story markets in foreign ports.

Eddie Cline On Paramount Shorts

New York.—Eddie Cline will supervise the first Dane-Arthur short for Paramount which Al Ray will direct.

Bruce Johnson To Europe

New York.—E. Bruce Johnson has left for Europe to arrange deals on the production of "The Viking."

Warners Will Divorce Brunswick

New York.—Warner Brothers are on a deal that when completed, will divorce them from most of their Brunswick holdings. With this out of the way and the music publishing business in the background together with the radio advertising gag, the brothers will have nothing to worry about but the continued run of good pictures.

Ruggles Gag Cuts Make Great Film

New York.—Someone at the Long Island studio of Paramount, with nothing better to do, started patching together a lot of cutouts of scenes that Charles Ruggles has appeared in. The finished job has the whole Paramount organization laughing and it will be released as a short on their program.

'Hell Divers' To San Diego Location

MGM's "Hell Divers" unit pulls out for the naval base at San Diego next week. Picture will utilize warships and navy atmosphere for background.

Noah Beery To Fox

Upon completion of his part in Columbia's "Then Hell Broke Loose," Noah Beery moves over to Fox to appear in "Riders of the Purple Sage."

Rosalie Roy Stays at Fox

Fox has taken up the first option on Rosalie Roy's five-year ticket.

CHARLES FURTHMANN
(NOW AVAILABLE)

SEVEN YEARS WITH PARAMOUNT AS SUPERVISOR, SCENARIO EDITOR, WRITER

ORIGINALS

'THUNDERBOLT'
'FOR THE DEFENSE'
'CHANCES'
('STREET OF CHANCE')
'THE GRAY HOUSE'
'SECRET FIVE'
'YELLOW SHEETS'
('SCANDAL SHEET')
'BOULDER DAM'
'I REFUSE TO ANSWER'

Management
THE EDWARD SMALL COMPANY
CRanite 1166

THE SPANISH MARKET SHOULD BE HELD HERE

By CARLOS BORCOSQUE

American producers have stopped Spanish pictures just when they were beginning to be appreciated abroad. The largest box office records in Spanish speaking countries have been made with Spanish talkies, in spite of the false news spread in Hollywood stating that our audiences do not care for their own players. This is untrue. They like to see if they are good enough. America admires Garbo, Dietrich, Novarro, Chevalier. Is this reason enough to say that America does not like to see domestic players?

Spanish players do not appear sufficiently well in Spanish talkies because they have plenty of handicaps: American stories, translated but not adapted, American directors and American acting forced upon them. In silent days pictures showing American life were accepted abroad because they depicted American actor interpreting their own life. But now, translated into Spanish, American life enacted by Spanish speaking actors appears artificial and, many times, ridiculous. They cannot convincingly portray American characters which have been seen for twenty five years enacted by American actors. America has almost abandoned for the domestic market the making of talkies with a foreign locale. Why, then, make all Spanish talkies with American life, which is foreign locale to Spanish audiences?

Some few pictures of American life can be made in Spanish leaving the background atmosphere in English with the principals talking in Spanish, as Hollywood does on pictures with foreign background.

Synchronizations will not work as a permanent merchandise. Producers will not dare make synchronizations for domestic market. Then why do them for abroad? Every audience in the world deserves equal care and respect.

Accents are the very last and most unimportant problem. American talkies have plenty of accents from every part of this country and from England and Canada. Having a good script with regional words deleted, accents mean very little: Spain accepts Latin-American entonations, and vice-versa.

In silent days American players used to get thousands of dollars because their pictures received revenues from the entire world. With the talkies, they are no longer able to make foreign versions and studios have to get foreign actors to make them. The picture Mr. Jones makes in English is made in German by Herr Herman, in French by Monsieur Marcel and in Spanish by Senor Perez. But Mr. Jones continues to draw his former fabulous salary. And so with some other capacities in studio life—there is the whole problem.

But let's be optimistic! Foreign versions are coming. Will Hollywood abandon them, confessing its failure to please the foreign tastes? It would be the first time an American industry has neglected to supply the whole world.

Jack Dempsey's

MOVIELAND PALS

MOVING TO RENO

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Hollywood Roosevelt Hotel

SPECIAL TRAIN

. . . Phone HO-2020

Join The Crowd

Leaving Friday 3 P. M.

Reservations Accepted Only at Hollywood Roosevelt Hotel

The Two Eddies

Eddie Cantor and Eddie Sutherland have been planning and planning for Fourth of July Fireworks in Reno, hoping to finish "Palmy Days" in time to "shoot the works" in Nevada. But the picture will not be finished in time and both Eddies will do their "shooting" on the back lot at U.A. instead.

Pearson Writing 'Sour Grapes'

Radio has assigned Humphrey Pearson to write screen play and dialogue of "Sour Grapes," which Lynn Shores and John Halliday will co-direct. Mary Astor and Halliday will be featured, with Jill Esmond and Laurence Olivier also in cast.

Trio Writing Clark and McCullough Story

John Grey, Nat Perrin, and William Grew are writing original story for the next Clark and McCullough short comedy at Radio. Mark Sandrich will direct.

Southern Accents Wanted At Radio

Louis Sarecky and J. Walter Rubin are looking for an army of extras who have southern accents for bits and extra work in "Secret Service," Richard Dix's final for Radio.

Naval Adviser On Two At MGM

Commander James Parker, retired officer of U. S. Navy, is acting as technical advisor on two MGM productions, "Pig Boats" and "Marines Have Landed."

Percy Westmore To Columbia

Harry Cohn has borrowed Percy Westmore, makeup expert of Warners, for the job on the Barbara Stanwyck picture "Forbidden."

Morgan Galloway Nabs Term at Radio Studio

Morgan Galloway, newcomer from the stage, gets term contract with Radio following screen test Monday.

Lawson Back To N. Y.

John Howard Lawson, holding contract to deliver four originals yearly to Radio, returns to New York today. Studio execs approved three originals that Lawson will write in the East, "Love a la Carte," "Daughters of Joy" for Mary Astor, and "Every Girl" for Irene Dunne.

Damita To Europe-Stage

Lily Damita leaves July 11 for six weeks vacation trip to Europe. Upon return she will complete the third picture of her contract with Radio, and then go to New York for a season on the stage.

Raymond McKee At Radio

Raymond McKee returns to picture work this week, getting part in "Consolation Marriage" at Radio.

Studio Check-up Overhot Writers

Heat wave of the past week has sent many studio writers from offices to their homes for comfort in preparing stories and scripts. Reports state one studio made undercover check of Malibu and other beaches yesterday, and found two writers basking in the sun when supposed to be home writing. Result will be withdrawal of company permission to work away from the lot.

Warner Story Dep't Working At Full Steam

With most other departments rapidly reaching complete inactivity, Warner-First National has two departments going full steam.

Both cutting and reading staffs are operating at capacity. Studio has fifteen pictures in various stages of editing and two more, "Larceny Lane" and "Local Boy Makes Good" will be added shortly.

Reading department is scouring for new material to complete this year's program and also select yarns for next year's schedule. In addition, company's home office reading staff is sending material to the coast office for final approval before purchase.

University Giving Summer Course In The Talkies

St. Louis.—Indicative of the real future of talking pictures as an important factor in education, a complete series of lectures via the talking screen is included in the summer session course at Washington University.

The series of lectures with noted educators speaking from the screen opened at the University yesterday. Ten pictures comprise the "program." Classes change after each lecture.

Cantor Leases Morgan Mansion

Eddie Cantor has leased Byron Morgan's home in Beverly Hills for six months. The Cantor family will stay here while Eddie makes personal appearance trip abroad next month.

Mrs. L. B. Mayer A Supervisor

Mrs. L. B. Mayer was sworn in as a supervisor yesterday, not for pictures but as a member of the Juvenile Probation Committee. Juvenile Judge Samuel R. Blake did the honors.

Shooting Around Quillan

Due to sudden illness of Eddie Quillan, RKO-Pathe has changed the production schedule on "Eddie Cuts In" to shoot around the star's scenes until his return to the studio. Quillan became ill with ptomaine poisoning the first of the week and is not expected to return to the studio until next Monday.

MGM Sets Titles for Two

MGM has set release titles on two pictures. "Politics" instead of "Hell Bent For Election"; and "Sporting Blood" for "Horseflesh."

THE Hollywood REPORTER

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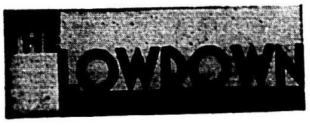

Add reasons for poor Fox pictures.

John Ford walked into Sol Wurtzel's office recently, enthusiastic over the book, "The Good Earth," a best seller that is wowing the nation, and pleaded with Sol to get an option on it. This was done and Ford was advised of it. On Winnie Sheehan's return from New York, Ford told him about the yarn and got this from Winnie: "Not a chance—who-the-hell is interested in the Chinese?"

Maybe Winnie does not know that the book is one of the best sellers book stores have had in years and there must be some interest for this wide distribution.

•

Lucian Andriot is one of the best cameramen in the business. He has been on the Fox lot for four or five years, has photographed some of their best pictures and directors fight for him. Recently Lucian was assigned to an Alan Dwan picture. The day before it started he had his tonsils removed. The first day's shooting was a rain sequence. Lucian caught cold in his throat, worked for five days almost out of his head. He was called in and given the gate, with the explanation that three of his takes "yesterday were out of focus."

Boy, that certainly does build morale.

•

Katharine MacDonald, ex-American beauty and movie star, is in the Cottage Hospital at Santa Barbara with a dislocated shoulder said to have been administered by her wealthy, but over-aggressive husband. A detective is stationed outside her door day and night to insure future use of the other blade.

•

One more from Sammy.

Some time ago while sets were being constructed for one of his pictures, Sam decided that he wanted some shots of underground tunnels for the picture and gave these instructions to his technical director: "Don't forget, I want some mediterranean passages built."

NEW FAST CAMERA IS DEMONSTRATED IN PARIS

Paris.—A fast motion picture camera has been invented by a French scientist, capable of taking between 2,000 and 3,200 views a second and was demonstrated for the first time by Dr. Magnan, professor in the College de France, and his collaborator, Dr. Huguenard, assistant director of the Ecole des Hautes, Etudes.

Flies beat their wings 90 times a second, and small birds go almost as fast, the professors showed in demonstrating their camera and projector before the Academie des Sciences.

The growth of human hair, such as mustaches, likewise can be photographed and thrown on a screen for all to wonder at.

By using a narrower film than usual and a much faster shutter over the lens, the camera can take between 2,000 and 3,200 views a second. Ordinary cameras now do only 250. In addition, the professors were able to speed up their shutter and obtain impressions of light at 6,000 views a second.

RCA Equipping White Star and Matson Boats

New York.—RCA Photophone are putting sound equipment in the Majestic, Homeric and Olympic of the White Star Line and the Mariposa, Lurline and Monterey of the Matson Line.

Big Indie Deal

(Continued from Page 1)

or the backing of three or more sound channels as their part in the transaction.

It is understood that Earl Hammons has sold big banking interests in New York that the independents have the greatest chance to cop top honors in the production of talkies, what with no definite release schedules to meet, no theatres to carry and the benefit of a unit form of production.

Hammons is known to have had his eye on just such a set up for some time. He has plenty of exchanges, a good sales crew but very little product to sell other than his short reels. He wants and feels his organization can sell, the best feature product in the industry.

If and when the deal is completed, it is expected that this new holding company will furnish financial backing, studio space and a distributing organization for directors and writers who have great story ideas and the necessary production experience to get them on the screen.

The Hughes and Lloyd angle is for studio space for their productions and what goes with it and Western Electric studio channels and trucks. With the Christies it will be a combination idea of the production of features and shorts for Hammons release.

It is known that Western Electric want to encourage all the independent production possible. They want new royalties as a result of more pictures and their cut in on the deal is one of finance to meet that end.

Weltner Returns from S.A. With Reports For Para.

New York.—George Weltner, Paramount foreign executive, has returned from a two months' tour of South America in the interests of his company. He reports that that country has no interest in gang films and although there have been many claims about contemplated local production, there is not a camera moving in all South America other than newsreel trucks.

Lois Moran Asks For Release From Fox

Lois Moran is understood to have asked for release from her Fox contract, effective when her next option comes up in August. She is said to have a verbal "okay" from studio executives.

Miss Moran wants to do bigger and better parts as a free-lance as she is not satisfied with roles Fox studio has assigned her.

Maude Eburne Gets MGM Option Deal

After seeing first rushes of her work in "The Guardsman," MGM has taken option on services of Maude Eburne for term contract.

Dumb Chatterer

A cluck chatter writer from the sticks telephoned a press agent at one of the studios, noted for its long list of stars, and asked if she could do some interviews.

"Sure," replied the p. a., "whom do you want to see?"

The ambitious, but innocent writer, came back with: "Oh, just have them all in your office and I'll come over and talk to them!"

Golf Tournament Attracts Film Gang

Annual Santa Monica Municipal Golf Tournament is attracting large entry list from the film gang. Play starts July 4, with schedule arranged so player can get through one match a week at own convenience.

Keaton-Greenwood New MGM Comedy Team

Audience reaction to teaming of Buster Keaton and Charlotte Greenwood in "Parlor, Bedroom and Bath" has decided MGM to team the pair in series of feature comedies. Next will be "Curiosity," original story by Tom Geraghty.

Boles-Tobin Vacation

Two Universal players are vacationing. John Boles is motoring in Nevada and Genevieve Tobin is in Santa Barbara for two weeks.

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FOX TO PRODUCE PICTURES IN GERMANY

Berlin.—Clayton Sheehan is here and set on signing with Tobis in order that all German versions of Fox pictures may be made in or around Berlin for distribution throughout Central Europe and spots wanting German versions.

It is understood that similar arrangements will be made in France with Louis Natan and in Italy with a prominent production organization.

The only version pictures to be made in Hollywood are Spanish.

He Can Dish It Out and Re-Take It!

After the preview, a director at a big studio was asked by his pals how the front office liked his work.

"Terrific! Great!" responded the megger, "They like it so well that they're going to let me work on it six or seven more days!"

Capitol Press Staff Out; Bessie Mack To Bowes

New York.—The entire press staff of the Capitol Theatre has been given the gate. Understood that Bessie Mack will be retained by Edward Bowes with work in Loew's Inc.

Ben Amsterdam Out of Warners

Philadelphia.—Ben Amsterdam, in charge of the Warners expansion department in this territory, is out. Dan Michaelove will handle the work from his New York office.

Gallagher Leaves Col. Al Selig In Charge

New York.—Joseph Gallagher, former advertising and publicity head of Columbia, has resigned with Al Selig placed in full charge.

Al Russell Here For General Talking Pictures

Albert Russell is back in Hollywood representing General Talking Pictures. The office is at 7264 Rosewood Drive.

Univ. Serial In England

Universal is figuring on production of Scotland Yard 12-episode serial in England this summer. Henry McRae, serial supervisor and director, would take charge abroad. Company figures proper locations would be secured by production in England, plus fast picture would come under British quota because of native writers, cast and production staff.

Hopkins Assigned Two

Robert Hopkins, who did "Hell-Bent for Election" at MGM, has been assigned to contribute his writing talents to two forthcoming pictures at that studio.

He will work on "Flying High," which Charles F. Reisner will direct; and the John Gilbert starring vehicle, "West of Broadway" to be directed by Harry Beaumont.

'Oz' Stories For Shorts

United Productions "Wizard of Oz" stories will comprise a series of 26 short novelties. First of the group will be written by Frank Baum, son of the originator of the Oz tales. Meglin Kiddies are featured.

L. A. Howland Moves

L. A. Howland has moved from the Security Bank building to 1606 Cahuenga.

Universal Signs Roland Brown

Universal signed Roland Brown, director, almost before the ink was dry on his Fox release. The contract is for 52 weeks straight with no options or layoffs and gives the director a say in the stories he is to do.

Dot Fields-Jimmy McCue Here For Tibbett Picture

Jack Robbins arrived in Los Angeles yesterday bringing with him Dorothy Fields and Jimmy McCue, who are here to write the words and music for Lawrence Tibbett's songs in his next picture ("The Cuban") for Metro.

Paramount Shelves 'Evenings For Sale'

Para is looking for next story for Paul Lukas while latter is loaned to Universal for "Strictly Dishonorable." Reports state "Evenings For Sale," slated as Lukas' next, was shelved when story was not shaping up.

Garrett Fort Back On 'Frankenstein'

Garrett Fort is back at "U" making minor changes on script of "Frankenstein." Fort made original adaptation, and then moved to Pathe to adapt his original "Second Shot." Writer has two weeks leave from Pathe to revise "Frankenstein."

Freidman On 'U' Basketball Shorts

Sam Freidman will supervise and direct U's series of basketball shorts. Production starts Monday at U.S.C. gymnasium.

Florey On 'Murders Of Rue Morgue'

Robert Florey will likely get direction assignment for Universal's "Murders of the Rue Morgue."

Crowd Going To Reno

According to the report of the Committee handling the arrangements of the Hollywood Roosevelt Special train to Reno, a good number of the residents of Hollywood and Los Angeles will spend the Fourth of July in Reno with Jack Dempsey at the fights and enjoy the horse races in the afternoon.

Plenty Sennett Writers

With the addition of Clyde Bruckman and John Grey, the Mack Sennett studio writing staff now numbers six comedy authors. Don Waldron, Harry McCoy, Earl Rodney and Arthur Ripley complete the writer list.

The Moran and Mack feature length comedy, which is being written by Bruckman and Grey, will start camera work about July 15.

Walter Weems, who wrote the dialogue for the first two "Cannibals of the Deep" fish one-reelers, is temporarily off the studio payroll.

'Frankenstein' Without Lugosi

Bela Lugosi will not be in cast of "Frankenstein" for Universal. Company's original idea was to star him in the picture, but screen treatment has developed need of heavy physical character for the title spot. Lugosi will be featured in "Murders of the Rue Morgue" as his next for "U."

Lasky Jr. and Marin Will Arrive Sunday

New York.—Jesse Lasky, Jr. and Ned Marin leave New York today for Hollywood. The former to go on the writing staff of Paramount and the latter to act as an associate producer.

Browning's Circus Yarn For MGM Picture

Tod Browning is writing story of circus midget for his first on new directing deal with MGM. Title listed as "Spurs."

M.P. Relief Fund Officers Elected

Next year's officers of the Motion Picture Relief Fund were elected yesterday afternoon at a meeting held at Warner-Frist National studios.

Officers elected are: Conrad Nagel, president; Ronald Colman, first vice-president; Mary Pickford, second vice-president; Will H. Hays, third vice-president; Harley L. Clarke, fourth vice-president; M. C. Levee, treasurer. Board of Trustees includes Sol Wurtzel, Sam Hardy, Cecil B. De Mille, Warner Baxter, William Randolph Hearst, Mae Murray, Douglas Fairbanks, Jr., Richard Barthelmess, Marion Davies and Bebe Daniels. Dr. Harry Martin is chief of the organization's medical staff.

Jack L. Warner, retiring president, states that during the past year ending June 30 the Relief Fund took care of more than 2,500 deserving cases, including ex-stars and ex-directors, as well as others in all branches of the industry.

12 Notre Dame Players For Universal Picture

Twelve former Notre Dame gridiron stars have been signed by Universal for "Spirit of Notre Dame" under direction of Russell Mack. List includes Stuhldreher, Crowley, Miller, Adam Walsh, Carideo, John O'Brien, Moon Mullins, Chevigny, Voedish, John Law, Bucky O'Connor and Al Howard. The players will arrive here July 20th, with picture starting on the 25.

PUBLIX ON DEAL FOR FANCHON-MARCO UNITS

New York.—There is a deal on between Paramount-Publix and Fanchon-Marco for these tab producers to furnish the stage shows of all Publix houses with the exception of the New York and Brooklyn Paramount. Publix made the proposition with the thought of closing out their production department that has been in work at the Long Island studio.

Fanchon-Marco are under exclusive contract to Fox for the production of their flesh attractions but thought Fox would have no objection in that a big portion of their production cost would be returned by the Publix play of the units.

Paul Hervey Foxe On 'No One Man'

Returning to Para after loan-out to MGM, Paul Hervey Foxe has been assigned rewrite of "No One Man," which was temporarily shelved recently. Company hopes to get suitable script from the story.

Hiram Brown Jr. Will Work With Roxy

New York.—Hiram Brown, Jr., son of the RKO president, will work with Roxy in perfecting Radio City. Assignment starts immediately.

New Universal Title

Universal have retitled their story, "The Up and Up" to "Twenty Grand." It will be directed by Cyril Gardner.

Ferber's Big Price For 'Am. Beauty'

Local studio asked for price of the new Edna Ferber yarn and was advised that the talkie rights were being held at $175,000. This tops by $50,000 the price the authoress received for "Cimarron."

Paramount Plugging Jubilee With Short

Heralding the company's 20th Birthday Jubilee, Paramount-Publix is plugging "The House That Shadows Built" and spotting it in all Publix theatres throughout the country, and in as many other houses as possible. The picture which runs 4100 feet must be booked as a double feature with a Paramount Picture. Picture is being booked for July, August and September with no rental charge to exhibitors.

"The House That Shadows Built" was originally made at Paramount studio by Arche Reeve and Charles F. West to show to salesmen at the organization's annual sales convention.

Lil Dagover Here In Sept.

Lil Dagover, the German Warner importation will sail from Berlin in August, tarry a bit in New York and make her Hollywood entrance in September.

FOX UNLOADING EASTERN HOUSES TO INDIE OPRS.

With a turnover of a big percentage of their Metropolitan Circuit around here, the Fox organization let it be known they are ready and willing to let go of 98 per cent of the properties they have been operating for the past two years in Greater New York with the exception of the Roxy and the Fox Brooklyn.

There is a deal on with Sam Rinzler and George Frisch for this duo to take all the Brooklyn houses with the exception of the big Fox downtown house with the rumor that Radio-Keith-Orpheum may operate this one.

No Service Fees In RCA Dark Houses

New York.—J. A. Tingle, treasurer of RCA Photophone, let is be known that RCA will not charge a service fee for houses that have been closed due to bad business, providing the houses are closed for 30 days or more.

Roach Police Captain

Hal E. Roach, producer, was today made Honorary Captain of the Culver City Police Department in appreciation of his good work in municipal and civic affairs of Culver City. Chief of Police William E. Smith conferred the appointment and the gold badge that goes with it.

Harry Meyers At Pathe

Harry Meyers has been signed by RKO-Pathe for a role in the two-reeler, "Easy To Get."

Fox Bars Brown

Roland Brown, former Fox director, was barred from the lot yesterday. Brown now ENJOYS this distinction with the Reporter.

Minimum Talk In Para Shorts

New York.—Larry Kent, production head of the short reel department of Paramount, states "there will be less than 10 per cent talk in the comedies that Paramount will make and release for 1931-32. Good comedies can not be made with a lot of chatter. We are going to give them plenty of action and slapstick in the 20 two-reelers we are making."

Jesse Goldburg Producing For State Rights

Jesse Goldburg is starting production on the first of eight feature melodramas he will release on the state right market. Production at Tec-Art.

Musical Shorts For Inde

Lon Murray is preparing material for series of musical shorts he will direct for Dwan Esper. Series will be released on independent market.

Hersholt Leaves for Wash.

Completing his role in support of Greta Garbo in "Susan Lenox," Jean Hersholt, whom the King of Denmark appointed head of the American committee in charge of Denmark's participation in the Olympic Games, left yesterday for Washington. He will confer with the Danish minister to the United States regarding Denmark's activities in the Olympic Games.

Two Shorts Starting Today

RKO-Pathe places two short reel comedies in work today. James Gleason stars in "Slow Poison," one of the Roughtown series, with Harry Sweet directing. Benny Rubin goes into "Accidents Will Happen" with Ralph Cedar at the megaphone.

Miljan In 'Sea Eagles'

John Miljan has been assigned to supply menace in "Sea Eagles" for MGM. George Hill directs.

Beth Brown On New Holmes-Sidney Story

Beth Brown's initial assignment for Paramount is adaptation of yarn for Phillips Holmes and Sylvia Sidney.

'Hell Divers' Started

MGM has assigned Conrad Nagel, Clark Gable and Cliff Edwards to featured roles in support of Wallace Beery in "Hell Divers," which started shooting yesterday with George Hill directing.

Cast also includes Marjorie Rambeau, John Miljan, Reed Howes, Eric Holden and others.

Albert Conti At MGM

Albert Conti has been engaged by MGM for a role in support of Joan Crawford in "This Modern Age." Added scenes for the film are now being shot.

Rubin Starts At RKO

Benny Rubin starts third comedy of RKO-Pathe series today, under title of "Accidents Will Happen." Ralph Cedar directing.

Double Features Dead for Summer

New York.—Exchanges throughout the country, reporting to their New York offices, claim that most of the double-featuring in theatres has been dropped for the summer with the exhibs cutting any and every corner in their hope to reduce expenses during the hot weather.

Hal Hodes Promoted; Now Metzger Assistant

New York.—Hal Hodes has been promoted to executive assistant to Louis Metzger, sales head of Columbia. Al Seligman takes over the Hodes job in sales promotion.

'Seed' Held Over, 'Sweepstakes' Waits

With Universal's "Seed" being held over for a fourth week to good business, opening of RKO-Pathe's "Sweepstakes" at the local Orpheum has been postponed until July 17.

Pathe Want Fem-Western Lead

RKO-Pathe is searching for a leading lady to play opposite Tom Keene (George Duryea) in the first of his series of four westerns. Selection may carry through the entire group.

'U' On Basketball Shorts

Dr. Walter Meanwell will arrive here July 1 (Wednesday) under his contract with Universal to make a series of three one-reel basketball shorts as part of the Christy Walsh Sport subjects.

Meanwell's star basketball team from University of Wisconsin will arrive the first part of next week.

Foy Completes Comedy

Bryan Foy has completed the fourth of his series of monkey comedies for Columbia release.

Jack Dempsey's

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Hollywood Roosevelt Hotel

SPECIAL TRAIN

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Join The Crowd

Leaving Friday 3 P. M.

—Reservations NOW—

SHUBERTS RENT B'WAY HOUSE FOR $1,000 WK.

New York.—With business at a standstill in the legitimate and no desire on the part of film producers to go in for $2 runs in legitimate theatres, the Shuberts, with a lot of dark houses on their hands are ready to take buttons or coupons for the weekly rent.

Sam Cummings, sex film distributor, is in the Central theatre with his German picture, "Road To Hell" and paying the Messrs. Shuberts $1,000 and a small cut for the privilege of using the house. Former rental was $4,500 weekly guarantee and split for four walls.

Harold Dean Carsey On Vanity Fair Assignment

Harold Dean Carsey, portrait artist, has returned from New York. He will be here two months shooting screen stars on special assignments for Vanity Fair and Frederic James Smith.

Connie Better; Returning Home

Constance Bennett expects to leave the Santa Monica hospital next Monday and return to her home prior to departing on a contemplated vacation trip to Europe.

Production on her next RKO-Pathe starring picture, "Dangerous to Love," will start upon her return.

Shumate On Original

Harold Shumate, Universal scenarist, is writing an original yarn titled "Men Under Cover," which will be placed on this season's program. No star or director as yet.

'Arsene Lupin' For Bob

MGM is preparing treatment of "Arsene Lupin" as possible starring picture for Robert Montgomery. Silent film was produced in 1917.

THE Hollywood REPORTER

Vol. V. No. 16. Price 10c — TODAY'S FILM NEWS TODAY — Wednesday, July 1, 1931

UNIVERSAL DOUGH O. K.

[redacted]

◆THAT Wodehouse crack will be bouncing up and taking a slap at pictures for many and many a day. A statement made more in the spirit of amusement and wise-cracking has hit more tender spots than any one thing the industry has had to contend with.

It is not our desire to keep this matter in constant print but we have to refer to it this morning in view of the fact that what Wodehouse said and the racket it caused may be the means of impeding the excellent progress the writers have made so far in their attempt to right wrongs that have been in continual practice for many years past.

Why should P. G.'s statement cause a rift between production heads and the writers whose committee has been working day and night trying to get matters formulated for a proper presentation to production heads? Why should one or more studios frantically shout "Alright, if they (meaning no one but P.G.) put us on the spot with such statements, then we have no desire whatever to trade with them. Let them tell their story to someone else. We don't want to hear it?"

Why should studio heads, in their huff, call writers under their employ into their office in a round-about way, tell them if they have any part in the work of "that writers committee" it would be construed as an unfavorable action towards the studio?

Is all the work put in by the writers committee and the seeming cooperation between the production heads and the writers, going for naught because of the action of one man?

What the writers are doing and have done, in their attempt to obtain correction of practices that have marred production, will be just as much of a service to studios, production heads, pictures and the entire industry, as it will be to the writers themselves. The men who have been working night and day to get something that would meet with the approval of the whole industry are men of intelligence, men who have too much common sense to attempt a work that will react against any or all departments of pictures other than the writer. What these men have been striving for, hope to attain, is a

(Continued on Page 2)

Paramount Earnings

New York—According to Wall Street gossips the earnings of Paramount for the second quarter will run around 70 cents. This is slightly above the dividend requirements.

Para and RKO in Big Booking Deal

New York.—The houses under the control of Radio-Keith-Orpheum have closed a booking deal with Paramount for the run of pictures from this organization.

With RKO in the bag, Paramount now has booking deals with all of the major circuits.

Grant Cook Out of Tiff; Bill Saal Takes Office

New York.—Grant Cook is out of Tiffany as general manager and is being replaced by William Saal, former head booker for Paramount-Publix. Carl Goe, former salesmanager for the company goes with Cook.

William O'Donnell succeeds Saal in Paramount.

William Craft Dead

William Craft, director, died early yesterday morning due to a complication of diseases he has been suffering with for some time. He will be buried today.

Craft recently finished a picture at Radio and was the director of "Honeymoon Lane" for Sono-Art-Paramount.

Schnitzers Leave Sunday

Joseph Schnitzer, Radio head, Mrs. Schnitzer and their two children and Schnitzer's secretary will leave for New York Sunday on their way to Europe. The party will remain in New York until July 28, sailing on that date.

Chevalier To Paris Today

New York.—Maurice Chevalier sails for Paris today. Understood he will return to U. S. in September and go directly to Hollywood for two Paramount productions.

Company Lands Sufficient Finances to Carry Through Their Program for 1931-32

New York.—Universal has just gone through the worst financial crisis that has ever befallen this company, but according to well authenticated sources new deals have been made that will permit this company ample finances for this and next year's product.

Both the Laemmles, R. H. and P. D. Cochrane have been working for months on the financial end of Universal. Things were looking black with the best production year the organization ever had. Finances were

(Continued on Page 2)

Walter Winchell May Do Newsreel

New York.—Walter Winchell is carrying an unsigned contract around in his pocket for the proposed production of a newsreel fulfilling the same ideas he carries in his syndicated column appearing in the Mirror here and many other papers throughout the country. It will be a "goof" reel with Walter doing all the talking and telling the exclusive scandals and news of prominent people and things.

Smith Leaves Translux For Pathe Newsreel

New York.—Courtlandt Smith has resigned as head of Translux Theatres and will go to RKO-Pathe to direct the newsreel.

Schenck Sails Monday

Joseph Schenck, accompanied by Arthur Kelly, will sail from New York on the Aquitania next Monday. They will look over the European theatre market for United Artists.

Schnozzel Arrives Here Next Week

Jimmy Durante will arrive here July 11 under his contract with Metro-Goldwyn-Mayer.

Rowland-Doran Split Wanger Job

New York.—Richard A. Rowland and D. A. Doran will take over the duties formerly performed by Walter Wanger in Paramount. Rowland will be in charge of the Long Island studio as head of production and Doran will be in charge of the writers, directors and talent.

Henri Bernstein Signed By MGM

Henri Bernstein, playwright and author of the Broadway hit, "Melo," has been signed by MGM to write an original story.

Clarence Darrow Lectures With Universal Film

New York.—Clarence Darrow, noted attorney, opens Friday at the Cameo here, lecturing in conjunction with the running of the Universal-German film, "Mystery of Life."

LABOR CONTRACTS HERE EXTENDED TWO YEARS

It is understood that Pat Casey, acting for the producers and W. F. Canavan, Joseph Weber and Frank Carruthers, for the Unions, have signed new agreements for the unions operating in the studios. The agreement calls for a contract for two years to tie in to the present one which expires in November. The same money all around.

The unions represented include musicians, stage hands, carpenters and joiners, electricians, sheet metal workers, painters, paperhangers and decorators.

[redacted]

THE HOLLYWOOD REPORTER

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A certain Hollywood couple has a certain gag which may get them talked about, but it certainly helps them to get around. When they hear of someone giving a party to which they have not been invited, they invariably call the party-giver and invite him or her to dinner for that particular night. Whereupon the prospective host gets embarrassed and invariably invites this couple to the party.

●

A certain young producer either has a terrible inferiority complex or lives in constant horror of blackmail—so far as the fair sex is concerned. In matters of the heart, he outdoes Miles Standish, having a constant companion for his John Alden. The producer will not call on a girl alone—in fact the other fellow even does the telephoning, fixing, encouraging—and laughing—at the producer's jokes.

●

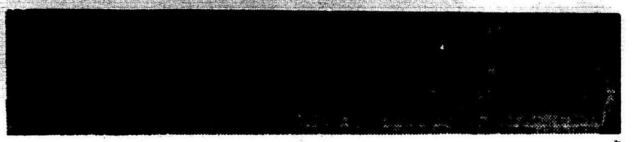
A once-exotic star now famous for what she calls hats—walked into the Embassy the other day in a creation that beggars description. It's nearest relative might be an inverted lampshade. There would have been twice as many laughs over it—except for the fact that there were only half that many people in the place!

●

There is no doubt about Gene Markey being "the beau of the moment." The other night at a party the rumor circulated that he was secretly married to Gloria Swanson. The next afternoon we heard that Ina Claire was the lady of his heart. That evening he dined with Lois Moran and was spotted the next noon lunching with Ruth Weston. There's another lady in Gene's limelight too—but for reasons—we won't tell who she is.

●

Through a double error, Henry de la Falaise has two good reasons for a grievance against us. In our Director's Number, the directory listed him as "Marquise," which term applies only to a woman; and in his advertisement, the title was mistakenly and inaptly used. Falaise never uses his title in business matters, and we herewith offer apologies.



NEW YORK CITY

"ANNABELLE'S AFFAIRS"

Roxy Theatre

Herald-Tribune: The picture is totally without the deft insoucience that went into the original production; its whimsicality drifts into mere silliness, and the picture, instead of seeming a fresh and striking comedy, seems merely a confused musical comedy libretto.

American: The stage play has been made into an entertaining comedy that is pretty gay matter.

Graphic: It is a romance treated lightly, and is entertaining film fare for this warm weather.

Mirror: It is a grade A farce. There's fun in every foot of it.

Journal: Because of Roland Young, what might have been just another movie becomes grand entertainment, ridiculous and superb.

News: Offers many deliciously amusing moments with corking good players speaking their lines to the satisfaction of all lookers and listeners.

"WOMEN LOVE ONCE"

Paramount Theatre

News: Provides enough drama to hold your interest fairly well, but you'll find it heavy and depressing for summertime fare.

Sun: A mildly interesting, if rather slow moving program movie.

Times: The current contribution is deserving of attention chiefly because of the quality of the production and the competent acting.

American: It is an exquisitely set piece, and, if this scenic excellence were equalled by other phases of the production, this might easily be a pictorial gem.

"GENTLEMAN'S FATE"

Strand Theatre

American: Despite a good production and excellent performances, "Gentleman's Fate" remains more novel than convincing.

World-Telegram: The plot of the piece is familiar but Gilbert's performance and LeRoy's direction make it worth seeing.

Sun: A likeable enough melodrama. The film has a certain vitality and reality, it moves, and it manages to engender a degree of excitement.

Journal: Entertaining melodrama, with plenty of action. And it proves that Gilbert's fate in the talkies is secure and that, given the right kind of material, he can easily regain his former popularity.

"THE PRODIGAL"

Capitol Theatre

American: Some rollicking comedy and a half hour of really exciting singing make an unusual picture of this one.

Times: Probably the majority of those who visit the Capitol will regret only that Mr. Tibbett does not give more of his time to singing, which is by no means a reflection on his performance in other ways.

Tradeviews

(Continued from Page 1)

working condition that will benefit every end of pictures. They are not looking at the writers' side alone, nor do they want to give others a bad deal.

Consequently we say that producers should continue to encourage this work, should co-operate and be happy that a branch of the production end of our industry is sufficiently ambitious to strive for an improved condition within their ranks insofar as it may tend to make better pictures.

BENNETT-ALLENBERG
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Los Angeles

Talmadge Starting His Third Feature

Richard Talmadge starts his third of series of feature melodramas this week under title of "Scareheads." Noel Mason will direct. Talmadge is state righting his pictures, with Jules Bernstein in charge of sales.

'American Tragedy' Retakes Finished

Para finished retakes on "American Tragedy" yesterday, with Josef von Sternberg directing. Picture went into hospital after audience preview, with added sequences written for build-up of first part of the story.

'Ham' Must Pay Or Else

Lloyd Hamilton must come through with a substantial part of the $15,000 alimony due his wife or go to the hoosgow, according to Superior Court Judge Walter Guerin.

Exhibs Playing Silent Serials

Portland.—Demand for action pictures in theatres of this territory has resulted in many bookings of silent serials originally released three to five years ago. Neighborhood and out-of-town houses are finding the old serials particularly valuable for children's matinees and off nights.

Para Studio Club Nominates Officers

Officers nominated by Para Studio Club for current year are: M. C. Levee, president; Frank Brandow, vice-president; William P. White, treasurer; and Peggy Schwartz, secretary. With no opposition ticket in the field, elections will be assured when vote is taken Friday.

Dane-Arthur Start At Paramount L. I.

George K. Arthur and Karl Dane start on their first Para two-reeler at Astoria studios Monday. Titles of first two are listed as "A Put Up Job" and "The Lease Breakers." Al Ray will direct.

'Marines Have Landed' Morgan Orig. For MGM

Byron Morgan is writing original to fit title "Marines Have Landed" for MGM. Picture planned for Robert Montgomery and Wallace Beery.

Summerville Feature at U

Universal is readying script for feature comedy to star Slim Summerville under direction of Harry Edwards. Stanley Bergerman will supervise.

Universal Dough

(Continued from Page 1)

offered from many sources but always with the color string that did not appeal to the "U" heads.

This new bankroll is said to give "U" the leeway they want in every direction and production will be started immediately with full push ahead.

The financial end, the New York offices of the company, their exchanges and exhibitors at large have the greatest confidence in Junior Laemmle as the "U" production head. On his recent New York trip, Junior outlined his ideas of production to all those concerned and received their okay.

The first picture on the new set-up and with the new b.r. will be "Strictly Dishonorable" to be followed by "Frankenstein," "The Road Back" (with Milestone directing) and others.

THE BEST . . . FOR LESS . . . Hillside 1171
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Lexington at Vine
In Hollywood, California
Dr. Robert L. L. Warner
Managing Director